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Gamerz Heaven

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Lambert M. Surhone,
Mariam T. Tennoe, Susan F. Henssonow (Ed.)

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JAN - - 2015

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Gamerz Heaven

Gamerz Heaven	
ゲーマーズヘブン!	
Genre	Adventure
Manga	
Written by	Maki Murakami
Published by	Mag Garden
English publisher	ADV Manga
Demographic	*Shōnen*
Magazine	*Comic Blade*
Original run	2002 – 2005
Volumes	4

Gamerz Heaven (ゲーマーズヘブン!) is a manga by Maki Murakami, author of the popular manga Gravitation. The story is about young gamer Kaito Suzuki, who one day discovers a video game that transports the player to a different dimension.

Upon reaching this strange new world, Kaito discovers a boy known as the "navigator", aptly dubbed "Nata". In Gamerz Heaven the real world is referred to as the "Second Zone". All enemies in Gamerz Heaven are after Nata and Kaito can only beat the game by saving him.

Kaito soon discovers in the game that everything that happens in it also affects the real world, which poses a problem from the start. Another posing threat is that Gamerz Heaven is only a beta version so Kaito has a limited number of saves.

Soon after starting the game, Kaito is attacked by the class president, Ogura. Ogura falls to Kaito and vanishes from the Second Zone. Now no one believes that Ogura ever existed except for Kaito's best friend Kawashima, who loves video games just as much as Kaito. Later Kaito eventually convinces other friends Rio, and Ren, who didn't believe him until a "meteor" hits the center of Tokyo, which was actually the work of the first area boss of Gamerz Heaven, Rush.

Production

The manga is serialized in and printed by Mag Garden publishers in Japan. Four volumes have been released.

In North America it is licensed by ADV Manga, who have so far released the first two volumes. The series appears to be on indefinite hiatus, as volume two was released in English on the 5th of February 2005, and as of May 1, 2010, no further releases have been announced. The official page for the manga has also been removed from ADV's website.

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External links

- ADV page (http://www.advfilms.com/CATALOGManga.asp?Cat=ListGAMERZHEAVEN)
- *Gamerz Heaven* (http://www.animenewsnetwork.com/encyclopedia/manga.php?id=3522) (manga) at Anime News Network's Encyclopedia

Anime

Anime is commonly defined as animation originating in Japan. (アニメ, an abbreviated pronunciation in Japanese of "animation", pronounced Japanese pronunciation: [anime] (listen) in Japanese, but typically English pronunciation: /ˈænɨmeɪ/ (listen) or /ˈɑnɨmeɪ/ in English.) The definition sometimes changes depending on the context.[1] In English-speaking countries, *anime* is also referred to as "Japanese animation".[2]

While the earliest known Japanese animation dates to 1917,[3] and many original Japanese cartoons were produced in the ensuing decades, the characteristic anime style developed in the 1960s—notably with the work of Osamu Tezuka—and became known outside Japan in the 1980s.

Anime, like manga, has a large audience in Japan and recognition throughout the world. Distributors can release anime via television broadcasts, directly to video, or theatrically, as well as online.

Both hand-drawn and computer-animated anime exist. It is used in television series, films, video, video games, commercials, and internet-based releases, and represents most, if not all, genres of fiction. As the market for anime increased in Japan, it also gained popularity in East and Southeast Asia. Anime is currently popular in many different regions around the world.

History

Screenshot from *Momotaro's Divine Sea Warriors* (1944), the first feature-length anime film

A cell from the earliest known Anime short from 1917.

Anime began at the start of the 20th century, when Japanese filmmakers experimented with the animation techniques also pioneered in France, Germany, the United States, and Russia.[4] The oldest known anime in existence first screened in 1917 – a two-minute clip of a samurai trying to test a new sword on his target, only to suffer defeat.[5] [6] Early pioneers included Shimokawa Oten, Jun'ichi Kouchi, and Seitarō Kitayama.[7]

By the 1930s animation became an alternative format of storytelling to the live-action industry in Japan. But it suffered competition from foreign producers and many animators, such as Noburō Ōfuji and Yasuji Murata still worked in cheaper cutout not cel animation, although with masterful results.[8] Other creators, such as Kenzō Masaoka and Mitsuyo Seo, nonetheless made great strides in animation technique, especially with increasing help from a government using animation in education and propaganda.[9] The first talkie anime was *Chikara to Onna no Yo no Naka*, produced by Masaoka in 1933.[10] [11] The first feature length animated film was *Momotaro's Divine Sea Warriors* directed by Seo in 1945 with sponsorship by the Imperial Japanese Navy.[12]

The success of The Walt Disney Company's 1937 feature film *Snow White and the Seven Dwarfs* influenced Japanese animators.[13] In the 1960s, manga artist and animator Osamu Tezuka adapted and simplified many Disney animation-techniques to reduce costs and to limit the number of frames in productions. He intended this as a temporary measure to allow him to produce material on a tight schedule with inexperienced animation-staff.

The 1970s saw a surge of growth in the popularity of manga – many of them later animated. The work of Osamu Tezuka drew particular attention: he has been called a "legend"[14] and the "god of manga".[15] [16] His work – and

that of other pioneers in the field – inspired characteristics and genres that remain fundamental elements of anime today. The giant robot genre (known as "Mecha" outside Japan), for instance, took shape under Tezuka, developed into the Super Robot genre under Go Nagai and others, and was revolutionized at the end of the decade by Yoshiyuki Tomino who developed the Real Robot genre. Robot anime like the *Gundam* and *The Super Dimension Fortress Macross* series became instant classics in the 1980s, and the robot genre of anime is still one of the most common in Japan and worldwide today. In the 1980s, anime became more accepted in the mainstream in Japan (although less than manga), and experienced a boom in production. Following a few successful adaptations of anime in overseas markets in the 1980s, anime gained increased acceptance in those markets in the 1990s and even more at the turn of the 21st century.

Terminology

Japanese write the English term "animation" in *katakana* as アニメーション (*animēshon*, pronounced Japanese pronunciation: [anime:ɢoɴ]), and the term アニメ (*anime*, pronounced Japanese pronunciation: [anime] (listen) in Japanese) emerged in the 1970s as an abbreviation.[17] Others claim that the word derives from the French phrase *dessin animé*.[4] Japanese-speakers use both the original and abbreviated forms interchangeably, but the shorter form occurs more commonly.

The pronunciation of *anime* in Japanese, [anime], differs significantly from the Standard English English pronunciation: /ˈænɪmeɪ/, which has different vowels and stress. (In Japanese each mora carries equal stress.) As with a few other Japanese words such as *saké*, *Pokémon*, and *Kobo Abé*, English-language texts sometimes spell *anime* as *animé* (as in French), with an acute accent over the final *e*, to cue the reader to pronounce the letter, not to leave it silent as English orthography might suggest.

Word usage

In Japan, the term *anime* does not specify an animation's nation of origin or style; instead, it serves as a blanket term to refer to all forms of animation from around the world.[18] [19] English-language dictionaries define *anime* as "a Japanese style of motion-picture animation" or as "a style of animation developed in Japan".[20] [21]

Non-Japanese works that borrow stylization from anime are commonly referred to as "anime-influenced animation" but it is not unusual for a viewer who does not know the country of origin of such material to refer to it as simply "anime". Some works result from co-productions with non-Japanese companies, such as most of the traditionally animated Rankin/Bass works, the Cartoon Network and Production I.G series *IGPX* or *Ōban Star-Racers*; different viewers may or may not consider these anime.

In the UK, many video shops will classify all adult-oriented animated videos in the "Anime" section for convenience, regardless of whether they show any stylistic similarities to Japanese animation. No evidence suggests that this has led to any change in the use of the word.

In English, *anime*, when used as a common noun, normally functions as a mass noun (for example: "Do you watch anime?", "How much anime have you collected?").[22] However, in casual usage the word also appears as a count noun. *Anime* can also be used as a suppletive adjective or classifier noun ("The anime *Guyver* is different from the movie *Guyver*").

Synonyms

English-speakers occasionally refer to anime as "Japanimation", but this term has fallen into disuse. "Japanimation" saw the most usage during the 1970s and 1980s, but the term "anime" supplanted it in the mid-1990s as the material became more widely known in English-speaking countries.[23] In general, the term now only appears in nostalgic contexts.[23] Since "anime" does not identify the country of origin in Japanese usage, "Japanimation" is used to distinguish Japanese work from that of the rest of the world.[23]

In Japan, "manga" can refer to both animation and comics. Among English speakers, "manga" has the stricter meaning of "Japanese comics", in parallel to the usage of "anime" in and outside of Japan. The term "ani-manga" is used to describe comics produced from animation cels.[24]

Visual characteristics

Many commentators refer to anime as an art form.[25] As a visual medium, it can emphasize visual styles. The styles can vary from artist to artist or from studio to studio. Some titles make extensive use of common stylization: *FLCL*, for example, has a reputation for wild, exaggerated stylization. Other titles use different methods: *Only Yesterday* or *Jin-Roh* take much more realistic approaches, featuring few stylistic exaggerations; *Pokémon* uses drawings which specifically do not distinguish the nationality of characters.[26]

Anime artists use many distinct visual styles.

While different titles and different artists have their own artistic styles, many stylistic elements have become so common that describe them as definitive of anime in general. However, this does not mean that all modern anime share one strict, common art-style. Many anime have a very different art style from what would commonly be called "anime style", yet fans still use the word "anime" to refer to these titles. Generally, the most common form of anime drawings include "exaggerated physical features such as large eyes, big hair and elongated limbs... and dramatically shaped speech bubbles, speed lines and onomatopoeic, exclamatory typography."[27]

The influences of Japanese calligraphy and Japanese painting also characterize linear qualities of the anime style. The round ink brush traditionally used for writing kanji and for painting, produces a stroke of widely varying thickness.

Anime also tends to borrow many elements from manga, including text in the background and panel layouts. For example, an opening may employ manga panels to tell the story, or to dramatize a point for humorous effect. See for example the anime *Kare Kano*.

Character design

Proportions

Body proportions emulated in anime come from proportions of the human body. The height of the head is considered by the artist as the base unit of proportion. Head heights can vary as long as the remainder of the body remains proportional. Most anime characters are about seven to eight heads tall, and extreme heights are set around nine heads tall.[28]

Variations to proportion can be modded by the artist. Super-deformed characters feature a non-proportionally small body compared to the head. Sometimes specific body parts, like legs, are shortened or elongated for added emphasis. Most super deformed characters are two to four heads tall. Some anime works like *Crayon Shin-chan* completely disregard these proportions, such that they resemble Western cartoons. For exaggeration, certain body features are increased in proportion.[28]

Eye styles

Many anime and manga characters feature large eyes. Osamu Tezuka, who is believed to have been the first to use this technique, was inspired by the exaggerated features of American cartoon characters such as Betty Boop, Mickey Mouse, and Disney's *Bambi*.[4] [29] Tezuka found that large eyes style allowed his characters to show emotions distinctly. When Tezuka began drawing *Ribbon no Kishi*, the first manga specifically targeted at young girls, Tezuka further exaggerated the size of the characters' eyes. Indeed, through *Ribbon no Kishi*, Tezuka set a stylistic template that later *shōjo* artists tended to follow.

Coloring is added to give eyes, particularly to the cornea, some depth. The depth is accomplished by applying variable color shading. Generally, a mixture of a light shade, the tone color, and a dark shade is used.[30] [31] Cultural anthropologist Matt Thorn argues that Japanese animators and audiences do not perceive such stylized eyes as inherently more or less foreign.[32]

However, not all anime have large eyes. For example, some of the work of Hayao Miyazaki and Toshiro Kawamoto are known for having realistically proportioned eyes, as well as realistic hair colors on their characters.[33] Some characters have even smaller eyes, where simple black dots are used. However, many western audiences associate anime with large detailed eyes.

Facial expressions

Anime characters may employ a variety of predetermined facial expressions to denote moods and thoughts.[34] These techniques are often different in form than their counterparts in western animation, and they include a fixed iconography that's used as shorthand for certain emotions and moods.[35]

There are a number of other stylistic elements that are common to conventional anime as well but more often used in comedies. Characters that are shocked or surprised will perform a "face fault", in which they display an extremely exaggerated expression. Angry characters may exhibit a "vein" or "stress mark" effect, where lines representing bulging veins will appear on their forehead. Angry women will sometimes summon a mallet from nowhere and strike another character with it, mainly for the sake of slapstick comedy. Male characters will develop a bloody nose around their female love interests (typically to indicate arousal, which is a play on an old wives' tale).[35] Embarrassed or stressed characters either produce a massive sweat-drop (which has become one of the most widely recognized motifs of conventional anime) or produce a visibly red blush or set of parallel (sometimes squiggly) lines beneath the eyes, especially as a manifestation of repressed romantic feelings. Characters who want to childishly taunt someone may pull an akanbe face (by pulling an eyelid down with a finger to expose the red underside). Characters may also have large "X" eyes to show a knockout, or in some cases, even illness. This is typically used for comedic purposes. Vacant, non-reflecting eyes can be used to indicate a state of semi-consciousness.

Animation technique

Like all animation, the production processes of storyboarding, voice acting, character design, cel production and so on still apply. With improvements in computer technology, computer animation increased the efficiency of the whole production process.

Anime is often considered a form of limited animation. That means that stylistically, even in bigger productions the conventions of limited animation are used to fool the eye into thinking there is more movement than there is.[4] Many of the techniques used are comprised with cost-cutting measures while working under a set budget.

Anime scenes place emphasis on achieving three-dimensional views. Backgrounds depict the scenes' atmosphere.[4] For example, anime often puts emphasis on changing seasons, as can be seen in numerous anime, such as *Tenchi Muyo!*. Sometimes actual settings have been duplicated into an anime. The backgrounds for the *Melancholy of Haruhi Suzumiya* are based on various locations within the suburb of Nishinomiya, Hyogo, Japan.[36]

Camera angles, camera movement, and lighting play an important role in scenes. Directors often have the discretion of determining viewing angles for scenes, particularly regarding backgrounds. In addition, camera angles show

perspective.[37] Directors can also choose camera effects within cinematography, such as panning, zooming, facial closeup, and panoramic.[38]

The large majority of anime uses traditional animation, which better allows for division of labor, pose to pose approach and checking of drawings before they are shot – practices favored by the anime industry.[39] Other mediums are mostly limited to independently made short films,[40] examples of which are the silhouette and other cutout animation of Noburō Ōfuji,[39] [41] the stop motion puppet animation of Tadahito Mochinaga, Kihachirō Kawamoto[42] and Tomoyasu Murata[43] and the computer animation of Satoshi Tomioka[44] (most famously *Usavich*).[45]

Distribution

While anime had entered markets beyond Japan in the 1960s, it grew as a major cultural export during its market expansion during the 1980s and 1990s. The anime market for the United States alone is "worth approximately $4.35 billion, according to the Japan External Trade Organization".[46] Anime has also had commercial success in Asia, Europe and Latin America, where anime has become more mainstream than in the United States. For example, the *Saint Seiya* video game was released in Europe due to the popularity of the show even years after the series has been off-air.

Anime distribution companies handled the licensing and distribution of anime outside Japan. Licensed anime is modified by distributors through dubbing into the language of the country and adding language subtitles to the Japanese language track. Using a similar global distribution pattern as Hollywood, the world is divided into five regions.

Some editing of cultural references may occur to better follow the references of the non-Japanese culture.[47] Certain companies may remove any objectionable content, complying with domestic law. This editing process was far more prevalent in the past (e.g. *Voltron*), but its use has declined because of the demand for anime in its original form. This "light touch" approach to localization has favored viewers formerly unfamiliar with anime. The use of such methods is evident by the success of *Naruto* and Cartoon Network's Adult Swim programming block, both of which employ minor edits. *Robotech* and *Star Blazers* were the earliest attempts to present anime (albeit still modified) to North American television audiences without harsh censoring for violence and mature themes.

With the advent of DVD, it became possible to include multiple language tracks into a simple product. This was not the case with VHS cassette, in which separate VHS media were used and with each VHS cassette priced the same as a single DVD. The "light touch" approach also applies to DVD releases as they often include both the dubbed audio and the original Japanese audio with subtitles, typically unedited. Anime edited for television is usually released on DVD "uncut", with all scenes intact.

Some fans add subtitles to anime on their own and distribute the episodes. These are known as fansubs. Often, people will collect these fansubs and upload them to websites which they also put advertisements on so as to earn money, which violates copyright laws in many countries. The ethical implications of distributing or watching fansubs are topics of much controversy even when fansub groups do not profit from their activities. Once the series has been licensed outside of Japan, fansub groups often cease distribution of their work. In one case, Media Factory Incorporated requested that no fansubs of their material be made, which was respected by the fansub community.[48] In another instance, Bandai specifically thanked fansubbers for their role in helping to make *The Melancholy of Haruhi Suzumiya* popular in the English speaking world.[49]

The Internet has played a significant role in the exposure of anime beyond Japan. Prior to the 1990s, anime had limited exposure beyond Japan's borders. Coincidentally, as the popularity of the Internet grew, so did interest in anime. Much of the fandom of anime grew through the Internet. The combination of internet communities and increasing amounts of anime material, from video to images, helped spur the growth of fandom.[50] As the Internet gained more widespread use, Internet advertising revenues grew from 1.6 billion yen to over 180 billion yen between 1995 and 2005.[51]

Broadcasting

TV networks regularly broadcast anime programming. In Japan, major national TV networks, such as TV Tokyo broadcast anime regularly. Smaller regional stations broadcast anime under the UHF. In the United States, cable TV channels such as Cartoon Network, Disney, Syfy, and others dedicate some of their timeslots to anime. Some, such as the Anime Network and the FUNimation Channel, specifically show anime. Sony-based Animax and Disney's Jetix channel broadcast anime within many countries in the world. AnimeCentral solely broadcasts anime in the UK.

Influence on world culture

Anime has become commercially profitable in western countries, as early commercially successful western adaptations of anime, such as *Astro Boy*, have revealed.[52] The phenomenal success of Nintendo's multi-billion dollar *Pokémon* franchise[53] was helped greatly by the spin-off anime series that, first broadcast in the late 1990s, is still running worldwide to this day. In doing so, anime has made significant impacts upon Western culture. Since the 19th century, many Westerners have expressed a particular interest towards Japan. Anime dramatically exposed more Westerners to the culture of Japan. Aside from anime, other facets of Japanese culture increased in popularity.[54] Worldwide, the number of people studying Japanese increased. In 1984, the Japanese Language Proficiency Test was devised to meet increasing demand.[55] Anime-influenced animation refers to non-Japanese works of animation that emulate the visual style of anime.[56] Most of these works are created by studios in the United States, Europe, and non-Japanese Asia; and they generally incorporate stylizations, methods, and gags described in anime physics, as in the case of *Avatar: The Last Airbender*. Often, production crews either are fans of anime or are required to view anime.[57] Some creators cite anime as a source of inspiration with their own series.[58] [59] Furthermore, a French production team for *Ōban Star-Racers* moved to Tokyo to collaborate with a Japanese production team from Hal Film Maker.[60] Critics and the general anime fanbase do not consider them as anime.[61]

Some American animated television-series have singled out anime styling with satirical intent, for example *South Park* (with "Chinpokomon" and with "Good Times with Weapons"). *South Park* has a notable drawing style, itself parodied in "Brittle Bullet", the fifth episode of the anime *FLCL*, released several months after "Chinpokomon" aired. This intent on satirizing anime is the springboard for the basic premise of *Kappa Mikey*, a Nicktoons Network original cartoon. Even clichés normally found in anime are parodied in some series, such as *Perfect Hair Forever*. Anime conventions began to appear in the early 1990s, during the Anime boom, starting with Anime Expo, Animethon, Otakon, and JACON. Currently anime conventions are held annually in various cities across the Americas, Asia, and Europe.[62] Many attendees participate in cosplay, where they dress up as anime characters. Also, guests from Japan ranging from artists, directors, and music groups are invited. In addition to anime conventions, anime clubs have become prevalent in colleges, high schools, and community centers as a way to publicly exhibit anime as well as broadening Japanese cultural understanding.[63]

Viewers may also pick up on Japanese terms either within or related to anime, though at times those words may take on different connotations. For instance, the Japanese term *otaku* is used as a term for anime fans beyond Japan, more particularly the obsessive ones. The negative connotations associated with the word in Japan have lessened in foreign context, where it instead connotes the pride of the fans.

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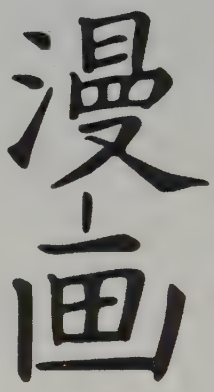
External links

- Anime (http://www.dmoz.org/Arts/Animation/Anime/) at the Open Directory Project

Manga

Manga (kanji: 漫画; hiragana: まんが; katakana: マンガ; listen; English /ˈmɑːŋgə/ or /ˈmæŋgə/) is the Japanese word for "comics" and consists of comics and print cartoons (sometimes also called *komikku* コミック). In the west, the term "Manga" has been appropriated to refer specifically to comics created in Japan, or by Japanese auteurs, in the Japanese language and conforming to the style developed in Japan in the late 19th century.[1] In their modern form, manga date from shortly after World War II,[2] but they have a long, complex pre-history in earlier Japanese art.[3]



The kanji for "manga" from *Seasonal Passersby (Shiki no Yukikai)*, 1798, by Santō Kyōden and Kitao Shigemasa.

In Japan, people of all ages read manga. The medium includes works in a broad range of genres: action-adventure, romance, sports and games, historical drama, comedy, science fiction and fantasy, mystery, horror, sexuality, and business/commerce, among others.[4] Since the 1950s, manga have steadily become a major part of the Japanese publishing industry,[5] representing a 406 billion yen market in Japan in 2007 (approximately $3.6 billion). Manga have also gained a significant worldwide audience.[6] In 2008, the U.S. and Canadian manga market was valued at $175 million. Manga are typically printed in black-and-white,[7] although some full-color manga exist (e.g. *Colorful*). In Japan, manga are usually serialized in large manga magazines, often containing many stories, each presented in a single episode to be continued in the next issue. If the series is successful, collected chapters may be republished in paperback books called *tankōbon*.[8] A manga artist (*mangaka* in Japanese) typically works with a few assistants in a small studio and is associated with a creative editor from a commercial publishing company.[2] If a manga series is popular enough, it may be animated after or even during its run,[9] although sometimes manga are drawn centering on previously existing live-action or animated films[10] (e.g. *Star Wars*).

"Manga" as a term used outside Japan refers specifically to comics originally published in Japan.[11] However, manga-influenced comics, among original works, exist in other parts of the world, particularly in Taiwan ("manhua"), South Korea ("manhwa"),[12] and China, notably Hong Kong ("manhua").[13] In France, "la nouvelle manga" has developed as a form of *bande dessinée* (literally *drawn strip*) drawn in styles influenced by Japanese manga. In the United States, people refer to what they perceive as manga "styled" comics as Amerimanga, world manga, or original English-language manga (OEL manga). Still, the original term "manga" is primarily used in English-speaking countries solely to describe comics of Japanese origin.

Etymology

The Chinese characters used to write the word *manga* in Japanese can be translated as "whimsical drawings". The word first came into common usage in the late 18th century with the publication of such works as Santō Kyōden's picturebook *Shiji no yukikai* (1798), and in the early 19th century with such works as Aikawa Minwa's *Manga hyakujo* (1814) and the celebrated *Hokusai Manga* books (1814–1834) containing assorted drawings from the sketchbooks of the famous ukiyo-e artist Hokusai.[14] Rakuten Kitazawa (1876–1955) first used the word "manga" in the modern sense.[15]

History and characteristics

Historians and writers on manga history have described two broad and complementary processes shaping modern manga. Their views differ in the relative importance they attribute to the role of cultural and historical events following World War II versus the role of pre-War, Meiji, and pre-Meiji Japanese culture and art.

One view emphasizes events occurring during and after the U.S. Occupation of Japan (1945–1952), and stresses that manga strongly reflect U.S. cultural influences, including U.S. comics (brought to Japan by the GIs) and images and themes from U.S. television, film, and cartoons (especially Disney).[16] Alternately, other writers such as Frederik L. Schodt, Kinko Ito, and Adam L. Kern stress continuity of Japanese cultural and aesthetic traditions as central to the history of manga.[17]

Modern manga originated in the Occupation (1945–1952) and post-Occupation years (1952–early 1960s), while a previously militaristic and ultra-nationalist Japan rebuilt its political and economic infrastructure. An explosion of artistic creativity occurred in this period,[18] involving manga artists such as Osamu Tezuka (*Astro Boy*) and Machiko Hasegawa (*Sazae-san*).

A *kami-shibai* story teller from *Sazae-san* by Machiko Hasegawa. Sazae appears with her hair in a bun.

Astro Boy quickly became (and remains) immensely popular in Japan and elsewhere,[19] and the anime adaptation of *Sazae-san* continues to run as of 2009, regularly drawing more viewers than any other anime on Japanese television. Tezuka and Hasegawa both made stylistic innovations. In Tezuka's "cinematographic" technique, the panels are like a motion picture that reveals details of action bordering on slow motion as well as rapid zooms from distance to close-up shots. This kind of visual dynamism was widely adopted by later manga artists.[20] Hasegawa's focus on daily life and on women's experience also came to characterize later *shōjo manga*.[21] Between 1950 and 1969, an increasingly large readership for manga emerged in Japan with the solidification of its two main marketing genres, *shōnen manga* aimed at boys and *shōjo* manga aimed at girls.[22]

In 1969 a group of female manga artists (later called the *Year 24 Group*, also known as *Magnificent 24s*) made their *shōjo* manga debut ("year 24" comes from the Japanese name for the year 1949, the birth-year of many of these artists).[23] The group included Hagio Moto, Riyoko Ikeda, Yumiko Oshima, Keiko Takemiya, and Ryoko Yamagishi, and they marked the first major entry of female artists into manga.[8] Thereafter, primarily female manga artists would draw *shōjo* for a readership of girls and young women.[24] In the following decades (1975–present), *shōjo* manga continued to develop stylistically while simultaneously evolving different but overlapping subgenres.[25] Major subgenres include romance, superheroines, and "Ladies Comics" (in Japanese, *redisu* レディース, *redikomi* レディコミ, and *josei* 女性).[26]

Modern *shōjo* manga romance features love as a major theme set into emotionally intense narratives of self-realization.[27] With the superheroines, *shōjo* manga saw releases such as Pink Hanamori's *Mermaid Melody Pichi Pichi Pitch* Reiko Yoshida's *Tokyo Mew Mew*, And, Naoko Takeuchi's *Pretty Soldier Sailor Moon*, which became internationally popular in both manga and anime formats.[28] Groups (or *sentais*) of girls working together have also been popular within this genre. Like Lucia, Hanon, and Rina singing together, and Sailor Moon, Sailor Mercury, Sailor Mars, Sailor Jupiter, and Sailor Venus working together.[29]

Manga for male readers sub-divides according to the age of its intended readership: boys up to 18 years old (*shōnen* manga) and young men 18- to 30-years old (*seinen* manga);[30] as well as by content, including action-adventure

often involving male heroes, slapstick humor, themes of honor, and sometimes explicit sexuality.[31] The Japanese use different kanji for two closely allied meanings of "seinen"—青年 for "youth, young man" and 成年 for "adult, majority"—the second referring to sexually overt manga aimed at grown men and also called *seijin* ("adult" 成人) manga.[32] *Shōnen*, *seinen*, and *seijin* manga share many features in common.

Boys and young men became some of the earliest readers of manga after World War II. From the 1950s on, *shōnen* manga focused on topics thought to interest the archetypal boy, including subjects like robots, space-travel, and heroic action-adventure.[33] Popular themes include science fiction, technology, sports, and supernatural settings. Manga with solitary costumed superheroes like Superman, Batman, and Spider-Man generally did not become as popular.[34]

The role of girls and women in manga produced for male readers has evolved considerably over time to include those featuring single pretty girls (*bishōjo*)[35] such as Belldandy from *Oh My Goddess!*, stories where such girls and women surround the hero, as in *Negima* and *Hanaukyo Maid Team*, or groups of heavily armed female warriors (*sentō bishōjo*)[36]

With the relaxation of censorship in Japan in the 1990s, a wide variety of explicit sexual themes appeared in manga intended for male readers, and correspondingly occur in English translations.[37] However in 2010 the Tokyo Metropolitan Government passed a bill to restrict harmful content.[38]

The *gekiga* style of drawing—emotionally dark, often starkly realistic, sometimes very violent—focuses on the day-in, day-out grim realities of life, often drawn in gritty and unpretty fashions.[39] *Gekiga* such as Sampei Shirato's 1959–1962 *Chronicles of a Ninja's Military Accomplishments* (*Ninja Bugeichō*) arose in the late 1950s and 1960s partly from left-wing student and working-class political activism[40] and partly from the aesthetic dissatisfaction of young manga artists like Yoshihiro Tatsumi with existing manga.[41]

Publications

In Japan, manga constituted an annual 406 billion yen (approximately $3.6 billion USD) publication-industry by 2007.[42] Recently, the manga industry has expanded worldwide, where distribution companies license and reprint manga into their native languages.

After a series has run for a while, publishers often collect the stories together and print them in dedicated book-sized volumes, called *tankōbon*. These are the equivalent of U.S. trade paperbacks or graphic novels. These volumes use higher-quality paper, and are useful to those who want to "catch up" with a series so they can follow it in the magazines or if they find the cost of the weeklies or monthlies to be prohibitive. Recently, "deluxe" versions have also been printed as readers have gotten older and the need for something special grew. Old manga have also been reprinted using somewhat lesser quality paper and sold for 100 yen (about $1 U.S. dollar) each to compete with the used book market.

Marketeers primarily classify manga by the age and gender of the target readership.[43] In particular, books and magazines sold to boys (*shōnen*) and girls (*shōjo*) have distinctive cover art and are placed on different shelves in most bookstores. Due to cross-readership, consumer response is not limited by demographics. For example, male readers subscribing to a series intended for girls and so on.

Japan also has manga cafés, or *manga kissa* (*kissa* is an abbreviation of *kissaten*). At a *manga kissa*, people drink coffee and read manga, and sometimes stay there overnight.

There has been an increase in the amount of publications of original webmanga. It is internationally drawn by enthusiasts of all levels of experience, and is intended for online viewing. It can be ordered in graphic novel form if available in print.

The Kyoto International Manga Museum maintains a very large website listing manga published in Japanese.[44]

Magazines

Manga magazines usually have many series running concurrently with approximately 20–40 pages allocated to each series per issue. Other magazines such as the anime fandom magazine *Newtype* featured single chapters within their monthly periodicals. Other magazines like *Nakayoshi* feature many stories written by many different artists; these magazines, or "anthology magazines", as they are also known (colloquially "phone books"), are usually printed on low-quality newsprint and can be anywhere from 200 to more than 850 pages thick. Manga magazines also contain one-shot comics and various four-panel *yonkoma* (equivalent to comic strips). Manga series can run for many years if they are successful. Manga artists sometimes start out with a few "one-shot" manga projects just to try to get their name out. If these are successful and receive good reviews, they are continued. Magazines often have a short life.[45]

Eshinbun Nipponchi; credited as the first manga magazine ever made.

History

Kanagaki Robun and Kawanabe Kyosai created the first manga magazine in 1874: *Eshinbun Nipponchi*. The magazine was heavily influenced by *Japan Punch*, founded in 1862 by Charles Wirgman, a British cartoonist. *Eshinbun Nipponchi* had a very simple style of drawings and did not become popular with many people. *Eshinbun Nipponchi* ended after three issues. The magazine *Kisho Shimbun* in 1875 was inspired by *Eshinbun Nipponchi*, which was followed by *Marumaru Chinbun* in 1877, and then *Garakuta Chinpo* in 1879.[46] *Shōnen Sekai* was the first *shōnen* magazine created in 1895 by Iwaya Sazanami, a famous writer of Japanese children's literature back then. *Shōnen Sekai* had a strong focus on the First Sino-Japanese War.[47]

In 1905 the manga-magazine publishing boom started with the Russo-Japanese War,[48] *Tokyo Pakku* was created and became a huge hit.[49] After *Tokyo Pakku* in 1905, a female version of *Shōnen Sekai* was created and named *Shōjo Sekai*, considered the first *shōjo* magazine.[50] *Shōnen Pakku* was made and is considered the first *kodomo* magazine. The *kodomo* demographic was in an early stage of development in the Meiji period. *Shōnen Pakku* was influenced from foreign children's magazines such as *Puck* which an employee of Jitsugyō no Nihon (publisher of the magazine) saw and decided to emulate. In 1924, *Kodomo Pakku* was launched as another *kodomo* magazine after *Shōnen Pakku*.[49] During the boom, *Poten* (derived from the French "potin") was published in 1908. All the pages were in full color with influences from *Tokyo Pakku* and *Osaka Pakku*. It is unknown if there were any more issues besides the first one.[48] *Kodomo Pakku* was launched May 1924 by Tokyosha and featured high-quality art by many members of the manga artistry like Takei Takeo, Takehisa Yumeji and Aso Yutaka. Some of the manga featured speech balloons, where other manga from the previous eras did not use speech balloons and were silent.[49]

Published from May 1935 to January 1941, *Manga no Kuni* coincided with the period of the Second Sino-Japanese War. *Manga no Kuni* featured information on becoming a mangaka and on other comics industries around the world. *Manga no Kuni* handed its title to *Sashie Manga Kenkyū* in August 1940.[51]

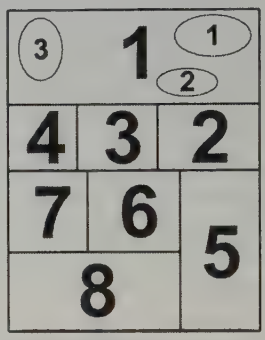
Dōjinshi

Dōjinshi, produced by small publishers outside of the mainstream commercial market, resemble in their publishing small-press independently published comic books in the United States. Comiket, the largest comic book convention in the world with around 500,000 visitors gathering over three days, is devoted to *dōjinshi*. While they most often contain original stories, many are parodies of or include characters from popular manga and anime series. Some *dōjinshi* continue with a series' story or write an entirely new one using its characters, much like fan fiction. In 2007, *dōjinshi* sold for 27.73 billion yen (245 million USD).[42]

International markets

As of 2007 the influence of manga on international comics had grown considerably over the past two decades.[52] "Influence" is used here to refer to effects on the comics markets outside of Japan and to aesthetic effects on comics artists internationally.

Traditionally, manga stories flow from top to bottom and from right to left. Some publishers of translated manga keep to this original format. Other publishers mirror the pages horizontally before printing the translation, changing the reading direction to a more "Western" left to right, so as not to confuse foreign readers or traditional comics-consumers. This practice is known as "flipping".[53] For the most part, criticism suggests that flipping goes against the original intentions of the creator (for example, if a person wears a shirt that reads "MAY" on it, and gets flipped, then the word is altered to "YAM"). Flipping may also cause oddities with familiar asymmetrical objects or layouts, such as a car being depicted with the gas pedal on the left and the brake on the right, or a shirt with the buttons on the wrong side.



The reading direction in a traditional manga

United States

Manga made their way only gradually into U.S. markets, first in association with anime and then independently.[54] Some U.S. fans became aware of manga in the 1970s and early 1980s.[55] However, anime was initially more accessible than manga to U.S. fans,[56] many of whom were college-age young people who found it easier to obtain, subtitle, and exhibit video tapes of anime than translate, reproduce, and distribute *tankōbon*-style manga books.[57] One of the first manga translated into English and marketed in the U.S. was Keiji Nakazawa's *Barefoot Gen*, an autobiographical story of the atomic bombing of Hiroshima issued by Leonard Rifas and Educomics (1980–1982).[58] More manga were translated between the mid-1980s and 1990s, including *Golgo 13* in 1986, *Lone Wolf and Cub* from First Comics in 1987, and *Kamui*, *Area 88*, and *Mai the Psychic Girl*, also in 1987 and all from Viz Media-Eclipse Comics.[59] Others soon followed, including *Akira* from Marvel Comics' Epic Comics imprint and *Appleseed* from Eclipse Comics in 1988, and later *Iczer-1* (Antarctic Press, 1994) and Ippongi Bang's *F-111 Bandit* (Antarctic Press, 1995).

In the 1980s to the mid-1990s, Japanese animation, like *Akira*, *Dragon Ball*, *Neon Genesis Evangelion*, and *Pokémon*, made a bigger impact on the fan experience and in the market than manga.[60] Matters changed when translator-entrepreneur Toren Smith founded Studio Proteus in 1986. Smith and Studio Proteus acted as an agent and translator of many Japanese manga, including Masamune Shirow's *Appleseed* and Kōsuke Fujishima's *Oh My Goddess!*, for Dark Horse and Eros Comix, eliminating the need for these publishers to seek their own contacts in Japan.[61] Simultaneously, the Japanese publisher Shogakukan opened a U.S. market initiative with their U.S. subsidiary Viz, enabling Viz to draw directly on Shogakukan's catalogue and translation skills.[53]

A young boy reading *Black Cat* in a Barnes & Noble bookstore

The U.S. manga market took an upturn with mid-1990s anime and manga versions of Masamune Shirow's *Ghost in the Shell* (translated by Frederik L. Schodt and Toren Smith) becoming very popular among fans.[62] Another success of the mid-1990s was *Sailor Moon*.[63] By 1995–1998, the *Sailor Moon* manga had been exported to over 23 countries, including China, Brazil, Mexico, Australia, North America and most of Europe.[64] In 1997, Mixx Entertainment began publishing *Sailor Moon*, along with CLAMP's *Magic Knight Rayearth*, Hitoshi Iwaaki's *Parasyte* and Tsutomu Takahashi's *Ice Blade* in the monthly manga magazine *MixxZine*. Two years later, *MixxZine* was renamed to *Tokyopop* before discontinuing in 2000. Mixx Entertainment, later renamed Tokyopop, also published manga in trade paperbacks and, like Viz, began aggressive marketing of manga to both young male and young female demographics.[65]

In the following years, manga became increasingly popular, and new publishers entered the field while the established publishers greatly expanded their catalogues.[66] As of 2008, the U.S. and Canadian manga market generated $175 million in annual sales.[67] Simultaneously, mainstream U.S. media began to discuss manga, with articles in *The New York Times*, *Time* magazine, *The Wall Street Journal*, and *Wired* magazine.[68]

Europe

Manga has influenced European cartooning in a way somewhat different from the U.S. experience. Broadcast anime in Italy and France opened the European market to manga during the 1970s.[69] French art has borrowed from Japan since the 19th century (Japonisme),[70] and has its own highly developed tradition of bande dessinée cartooning.[71] In France, imported manga has easily been assimilated into high art traditions. For example, volumes 6 and 7 of Yu Aida's *Gunslinger Girl* center on a cyborg girl, a former ballet dancer named Petruchka. The Asuka edition of volume 7 contains an essay about the ballet *Petruchka* by Russian composer Igor Stravinsky and first performed in Paris in 1911.[72] However, Francophone readership of manga is not limited to an artistic elite. Instead, beginning in the mid-1990s,[73] manga has proven very popular to a wide readership, accounting for about one-third of comics sales in France since 2004.[74] According to the Japan External Trade Organization, sales of manga reached $212.6 million within France and Germany alone in 2006.[69] European publishers marketing manga translated into French include Glénat, Asuka, Casterman, Kana, and Pika Édition, among others.

European publishers also translate manga into German, Italian, Dutch, and other languages. Manga publishers based in the United Kingdom include Gollancz and Titan Books. Manga publishers from the United States have a strong marketing presence in the United Kingdom: for example, the Tanoshimi line from Random House.

Localized manga

A number of artists in the United States have drawn comics and cartoons influenced by manga. As an early example, Vernon Grant drew manga-influenced comics while living in Japan in the late 1960s and early 1970s.[75] Others include Frank Miller's mid-1980s *Ronin*, Adam Warren and Toren Smith's 1988 *The Dirty Pair*,[76] Ben Dunn's 1987 *Ninja High School*, Stan Sakai's 1984 *Usagi Yojimbo*, and *Manga Shi 2000* from Crusade Comics (1997).

By the 21st century several U.S. manga publishers had begun to produce work by U.S. artists under the broad marketing label of manga.[77] In 2002, I.C. Entertainment, formerly Studio Ironcat and now out of business, launched a series of manga by U.S. artists called *Amerimanga*.[78] In 2004 eigoMANGA launched *Rumble Pak* and *Sakura Pakk* anthology series. Seven Seas Entertainment followed suit with *World Manga*.[79] Simultaneously, TokyoPop introduced original English-language manga (OEL manga) later renamed *Global Manga*.[80] TokyoPop is currently the largest U.S. publisher of original English language manga.[81]

Francophone artists have also developed their own versions of manga, like Frédéric Boilet's *la nouvelle manga*. Boilet has worked in France and in Japan, sometimes collaborating with Japanese artists.[82]

Awards

The Japanese manga industry grants a large number of awards, mostly sponsored by publishers, with the winning prize usually including publication of the winning stories in magazines released by the sponsoring publisher. Examples of these awards include:

- the Akatsuka Award for humorous manga
- the Dengeki Comic Grand Prix for one-shot manga
- the Kodansha Manga Award (multiple genre awards)
- the Seiun Award for best science fiction comic of the year
- the Shogakukan Manga Award (multiple genres)
- the Tezuka Award for best new serial manga
- the Tezuka Osamu Cultural Prize (multiple genres)

The Japanese Ministry of Foreign Affairs has awarded the International Manga Award annually since May 2007.[83]

Footnotes

[1] Lent 2001, pp. 3–4, Tchiei 1998, Gravett 2004, p. 8
[2] Kinsella 2000
[3] Kern 2006, Ito 2005, Schodt 1986
[4] Gravett 2004, p. 8
[5] Kinsella 2000, Schodt 1996
[6] Wong 2006, Patten 2004
[7] Katzenstein & Shiraishi 1997
[8] Gravett 2004, p. 8, Schodt 1986
[9] Kittelson 1998
[10] Johnston-O'Neill 2007
[11] Merriam-Webster 2009
[12] Webb 2006
[13] Wong 2002
[14] Bouquillard & Marquet 2007
[15] Shimizu 1985, pp. 53–54, 102–103
[16] Kinsella 2000, Schodt 1986
[17] Schodt 1986, Ito 2004, Kern 2006, Kern 2007
[18] Schodt 1986, Schodt 1996, Schodt 2007, Gravett 2004
[19] Kodansha 1999, pp. 692–715, Schodt 2007
[20] Schodt 1986
[21] Gravett 2004, p. 8, Lee 2000, Sanchez 1997–2003
[22] Schodt 1986, Toku 2006
[23] Gravett 2004, pp. 78–80, Lent 2001, pp. 9–10
[24] Schodt 1986, Toku 2006, Thorn 2001
[25] Ōgi 2004
[26] Gravett 2004, p. 8, Schodt 1996
[27] Drazen 2003
[28] Allison 2000, pp. 259–278, Schodt 1996, p. 92
[29] Poitras 2001
[30] Thompson 2007, pp. xxiii–xxiv
[31] Brenner 2007, pp. 31–34
[32] Schodt 1996, p. 95, Perper & Cornog 2002
[33] Schodt 1986, pp. 68–87, Gravett 2004, pp. 52–73
[34] Schodt 1986, pp. 68–87
[35] Perper & Cornog 2002, pp. 60–63
[36] Gardner 2003

[37] Perper & Cornog 2002
[38] http://www.yomiuri.co.jp/dy/national/T101213003771.htm
[39] Schodt 1986, pp. 68–73, Gravett 2006
[40] Schodt 1986, pp. 68–73, Gravett 2004, pp. 38–42, Isao 2001
[41] Isao 2001, pp. 147–149, Nunez 2006
[42] Cube 2007
[43] Schodt 1996
[44] Manga Museum 2009
[45] Schodt 1996, pp. 101
[46] Eshinbun Nipponchi
[47] Griffiths 2007
[48] Poten
[49] Shonen Pakku
[50] Lone 2007, p. 75
[51] Manga no Kuni
[52] Pink 2007, Wong 2007
[53] Farago 2007
[54] Patten 2004
[55] In 1987, "...Japanese comics were more legendary than accessible to American readers", Patten 2004, p. 259
[56] Napier 2000, pp. 239–256, Clements & McCarthy 2006, pp. 475–476
[57] Patten 2004, Schodt 1996, pp. 305–340, Leonard 2004
[58] Schodt 1996, p. 309, Rifas 2004, Rifas adds that the original EduComics titles were *Gen of Hiroshima* and *I SAW IT* [*sic*].
[59] Patten 2004, pp. 37, 259–260, Thompson 2007, p. xv
[60] Leonard 2004, Patten 2004, pp. 52–73, Farago 2007
[61] Schodt 1996, pp. 318–321, Dark Horse Comics 2004
[62] Kwok Wah Lau, Jenny (2003). "4". *Multiple modernities: cinemas and popular media in transcultural East Asia*. Philadelphia: Temple University Press. pp. 78.
[63] Patten 2004, pp. 50, 110, 124, 128, 135, Arnold 2000
[64] Schodt 1996, p. 95
[65] Arnold 2000, Farago 2007, Bacon 2005
[66] Schodt 1996, pp. 308–319
[67] Reid 2009
[68] Glazer 2005, Masters 2006, Bosker 2007, Pink 2007
[69] Fishbein 2007
[70] Berger 1992
[71] Vollmar 2007
[72] Massé 2006
[73] Mahousu 2005
[74] Mahousu 2005, ANN 2004, Riciputi 2007
[75] Stewart 1984
[76] Crandol 2002
[77] Tai 2007
[78] ANN 2002
[79] ANN May 10, 2006
[80] ANN May 5, 2006
[81] ICv2 2007, Reid 2006
[82] Boilet 2001, Boilet & Takahama 2004
[83] ANN 2007, Ministry of Foreign Affairs of Japan 2007

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External links

- Manga (http://www.dmoz.org/Arts/Comics/Manga/) at the Open Directory Project

Resources on Manga from 7th century to 19th century (http://uiuc.libguides.com/mangaresources/) LibGuide resources from the University of Illinois at Urbana–Champaign Library

History of anime

The **history of anime** began at the start of the 20th century, when Japanese filmmakers experimented with the animation techniques that were being explored in the West. During the 1970s, anime developed further, separating itself from its Western roots, and developing distinct genres such as mecha and its Super Robot sub-genre. Typical shows from this period include Lupin III and Mazinger Z. During this period several filmmakers became famous, especially Hayao Miyazaki and Mamoru Oshii.

In the 1980s, anime was accepted in the mainstream in Japan, and experienced a boom in production. The rise of *Gundam*, *Macross*, *Real Robot*, *Dragon Ball*, and *Space Opera* set a boom as well. The film *Akira* set records in 1988 for the production costs of an anime film and went on to become a success worldwide. Later, in 2004, the same creators produced *Steamboy*, and later took over as the most expensive anime film. The *Super Dimension Fortress Macross* also became a worldwide success after being adapted as part of *Robotech*, and *Megazone 23* also gained recognition in the West after it was adapted as *Robotech: The Movie*.

In the 1990s and 2000s, anime series such as *Dragon Ball*, *Sailor Moon*, *Pokémon*, as well as films like *Ghost in the Shell* became worldwide successes, while other anime series such as *Gundam*, *Macross*, *Neon Genesis Evangelion* and *Cowboy Bebop* were popular in Japan and attracted attention from the West. A number of animations have been produced in the West, and the growth of the internet also led to the rise of fansub anime. *Spirited Away* shared the first prize at the 2002 Berlin Film Festival and won the 2003 Academy Award for Best Animated Feature, while *Innocence: Ghost in the Shell* was featured at the 2004 Cannes Film Festival.

First generation of Japanese animators

Few complete animations made during the beginnings of Japanese animation have survived. The reasons vary, but many are of commercial nature. After the clips had their run, reels (being property of the cinemas) were sold to smaller cinemas in the country and then disassembled and sold as strips or single frames. Ōten Shimokawa was a political caricaturist and cartoonist who worked for the magazine *Tokyo Puck*. He was hired by Tenkatsu to do an animation for them. Due to medical reasons, he was only able to do five movies, including *Imokawa Mukuzo Genkanban no Maki* (1917), before he returned to his previous work as a cartoonist.

Another prominent animator in this period was Jun'ichi Kōuchi. He was a caricaturist and painter, who also had studied watercolor painting. In 1912 he also entered the cartoonist sector and was hired for an animation by Kobayashi Shokai later in 1916. He is viewed as the most technically advanced Japanese animator of the 1910s. His works include around 15 movies.

Seitaro Kitayama was an early animator who made animations on his own, not hired by larger corporations. He even founded his own animation studio, the Kitayama Eiga Seisakujo, which was later closed due to lack of commercial

success. He utilized the chalkboard technique, and later paper animation, with and without pre-printed backgrounds.

The works of these two pioneers include *Namakura Gatana* (*An Obtuse Sword*, 1917) and a 1918 film *Urashima Tarō* which were discovered together at an antique market in 2007.[1]

In July 2005, an old animation film was found in Kyoto. This undated 3 seconds film, plainly titled *Moving Picture* (活動写真, *Katsudō Shashin*?), consists of fifty frames drawn directly onto a strip of celluloid.[2] It depicts a young boy in a sailor suit writing the kanji "活動写真" (*katsudō shashin*, for "moving pictures") on a board, then turning towards the viewer, removing his hat, and offering a salute. The creator's identity is unknown, but it is thought that it was made for private viewing, perhaps as experimentation, rather than for public release. The discoverer, Naoki Matsumoto, has speculated that it could be "up to 10 years older" than the previously first known Japanese animation, *Imokawa Mukuzo Genkanban no Maki*, released in 1917. However, while a date of circa 1915 is possible, there is no actual basis for this extreme speculation.

Second generation of Japanese animators

Yasuji Murata, Hakuzan Kimura, Sanae Yamamoto and Noburō Ōfuji were students of Kitayama Seitaro and worked at his film studio. Kenzō Masaoka, another important animator, worked at a smaller animation studio. In 1923, the Great Kantō earthquake destroyed most of the Kitayama studio and the residing animators spread out and founded studios of their own.

Prewar animators faced several difficulties. First, they had a hard time competing with foreign producers such as Disney, which were influential on both audiences and producers. Since foreign films had already made a profit abroad, they could be sold for even less than the price domestic producers need to charge in order to break even.[3] Japanese animators thus had to work cheaply, in small companies with only a handful of employees, but that could make matters worse: given costs, it was then hard to compete in terms of quality with foreign product that was in color, with sound, and made by much bigger companies. Japanese animation until the mid-1930s, for instance, generally used cutout animation instead of cel animation because the celluloid was too expensive.[4] This resulted in animation that could seem derivative, flat (since motion forward and backward was difficult) and without detail.[5] But just as postwar Japanese animators were able to turn limited animation into a plus, so masters such as Yasuji Murata and Noburō Ōfuji were able to do wonders in cutout animation.

Animators such as Kenzō Masaoka and Mitsuyo Seo, however, did attempt to bring Japanese animation up to the level of foreign work by introducing cel animation, sound, and technology such as the multiplane camera. Masaoka created the first talkie anime, *Chikara to Onna no Yo no Naka*, released in 1933,[6] [7] and the first anime made entirely using cel animation, *The Dance of the Chagamas* (1934).[8] Seo was the first to use the multiplane camera in *Ari-chan* in 1941.

Such innovations, however, were hard to support purely commercially, so prewar animation depended considerably on sponsorship, as animators often concentrated on making PR films for companies, educational films for the government, and eventually works of propaganda for the military.[9] During this time, censorship and school regulations discouraged film-viewing by children, so anime that offered educational value were supported and encouraged by the Monbusho (the Ministry of Education). This proved important for producers that had experienced a hard time releasing their work in regular theaters. Animation had found a place in scholastic, political and industrial use.

During the Second World War

In the 1930s the Japanese government began enforcing cultural nationalism. This also lead to a strict censorship and control of published media. Many animators were urged to produce animations which enforced the Japanese spirit and national affiliation. Some movies were shown in newsreel theaters, especially after the Film Law of 1939 promoted documentary and other educational films. Such support helped boost the industry, as bigger companies formed through mergers, and prompted major live-action studios such as Shochiku to begin producing animation.[10] It was at Shochiku that such masterworks as Kenzō Masaoka's *Kumo to Chūrippu* were produced. Wartime reorganization of the industry, however, merged the feature film studios into just three big companies.

More animated films were commissioned by the military,[11] showing the sly, quick Japanese people winning against enemy forces. In 1943, Geijutsu Eigasha produced Mitsuyo Seo's *Momotaro's Sea Eagles* with help from the Navy. Shochiku then made Japan's first real feature length animated film, Seo's *Momotaro's Divine Sea Warriors* in 1945, again with the help of the Navy. In 1941 *Princess Iron Fan* had become the first Asian animation of notable length ever made in China. Due to economic factors, it would be Japan which later emerged long after the war with the most readily available resources to continue expanding the industry.

Toei Animation and Mushi Productions

In 1948, Toei Animation was founded and produced the first color anime feature film in 1958, *Hakujaden* (*The Tale of the White Serpent*, 1958). This film was more Disney in tone than modern anime with musical numbers and animal sidekicks. However, it is widely considered to be the first "anime" ever, in the modern sense. It was released in the US in 1961 as *Panda and the Magic Serpent*. From 1958 to the mid-1960s, Toei continued to release these Disney-like films and eventually also produced two of the most well known anime series, *Dragon Ball* in 1986 and *Sailor Moon* in 1992.

Japanese movie poster for the first color anime feature film *The Tale of the White Serpent* (1958)

Toei's style was also characterized by an emphasis on each animator bringing his own ideas to the production. The most extreme example of this is Isao Takahata's film *Hols: Prince of the Sun* (1968). *Hols* is often seen as the first major break from the normal anime style and the beginning of a later movement of "auteuristic" or "progressive anime" which would eventually involve directors such as Hayao Miyazaki (creator of *Spirited Away*) and Mamoru Oshii.

A major contribution of Toei's style to modern anime was the development of the "money shot". This cost-cutting method of animation allows for emphasis to be placed on important shots by animating them with more detail than the rest of the work (which would often be limited animation). Toei animator Yasuo Ōtsuka began to experiment with this style and developed it further as he went into television. in the 1980s Toei would later lend it's talent to companies like Sunbow Productions, Marvel Productions, DiC Entertainment, Murakami-Wolf-Swenson, Ruby Spears and Hanna Barbera with producing several animated cartoons for America during this period. Other studios like TMS Entertainment, were also being used in the 80's, which lead to Asian studios being used more often to animate foreign productions, but the companies involved still produced anime for their native Japan.

Osamu Tezuka started a rival production company called Mushi Productions. The studio's first hit *Mighty Atom* became the first popular anime television series in 1963. Contrary to popular belief, *Atom* was not the first anime series broadcast in Japan; that honor falls to *Otogi Manga Calendar*, which began broadcasting in 1962. The first non-series anime broadcast was *Three Tales*. However, *Atom* was the first series to feature regular characters in an

ongoing plot. American television, which was still in its infancy and searching for new programming, rewrote and adapted *Atom* for the United States in 1964, retitled as *Astro Boy*. The success of *Atom* in Japan opened the doors for many more anime titles to be created, including Mitsuteru Yokoyama's *Tetsujin 28-go* (the first Super Robot anime show, later released in the U.S. as *Gigantor*), Tezuka's *Jungle Emperor* (later released in the U.S. as *Kimba the White Lion*) and Tatsuo Yoshida's *Mach Go Go Go* (later released in the U.S. as *Speed Racer)*, which was produced by Tatsunoko Production Co., Ltd.

Reaching the region

In the timeline of the development of anime, Japanese and Chinese works overlap. However, geographically speaking, neither country's animation directly influenced the other. Over time, as anime evolved into a distinct style, works from outside of Japan became classified as *"cartoon"* or *"animated series"* rather than anime.

First	Native language name	English name	Released	Type	Broadcast
First animation in Asia/Japan	芋川椋三玄関番の	*Imokawa Mukuzo Genkanban no Maki*	January, 1917	film	no
First talkie animation Japan	力と女の世の中	*Chikara to Onna no Yo no Naka*	April 13, 1933	short film	no
First animation of notable length in Asia/China	鐵扇公主	*Princess Iron Fan*	January 1, 1941	film	no
First animation of notable length in Japan	桃太郎　海の神兵	*Momotaro's Divine Sea Warriors*	April 12, 1945	film	no
First animation in color in Asia/China	乌鸦为什么是黑的	*Why Is the Crow Black-Coated*	1956	short film	no
First animation of notable length in color in Japan	白蛇伝	*The Tale of the White Serpent*	October 22, 1958	film	no
First animation of notable length in widescreen in Japan	少年猿飛佐助	*Boy Sarutobi Sasuke*	December 25, 1959	film	no
First anime broadcast	新しい動画　3つのはなし	*Three Tales*	January 15, 1960	film	yes
First anime series	おとぎマンガカレンダー	*Otogi Manga Calendar*	May 1, 1961	series	yes
First super robot anime series	鉄人28号	*Tetsujin 28-go*	October 20, 1963	series	yes
First anime space opera series	宇宙艦ヤマト	*Space Battleship Yamato*	October 6, 1974	series	yes
First real robot anime series	機動士ガンダム	*Mobile Suit Gundam*	April 7, 1979	series	yes
First OVA	ダロス	*Dallos*	December 12, 1983	OVA	no
First adult (hentai) anime	ロリータアニメ	*Lolita Anime*	February 21, 1984	OVA	yes

1970s

During the 1970s, the Japanese film market shrunk due to competition from television. This increased competition from television reduced Toei animation's staff and many animators went to studios such as A Pro and Telecom animation. Mushi Productions went bankrupt (only to be revived 4 years later), its former employees founding studios such as Madhouse Production and Sunrise. As a result, many young animators were thrust into the position of director before they would have been promoted to it. This injection of young talent allowed for a wide variety of experimentation. One of the earliest successful television productions in the early 1970s was *Tomorrow's Joe* (1970), a boxing anime which has become iconic in Japan.

Another example of this experimentation is with Isao Takahata's 1974 television series *Heidi, Girl of the Alps*. This show was originally a hard sell because it was a simple realistic drama aimed at children. Most TV networks thought the TV show wouldn't be successful because children needed something more fantastic to draw them in. *Heidi* wound up being an international success being picked up in many European countries and becoming popular there. In Japan it was so successful that it allowed for Hayao Miyazaki and Takahata to start up a series of literary based anime (World Masterpiece Theater). Miyazaki and Takahata left Nippon Animation in the late 1970s. Two of Miyazaki's critically acclaimed productions during the 1970s were *Future Boy Conan* (1978) and *Lupin III: The Castle of Cagliostro* (1979).

Another genre known as Mecha came into being at this time. Some early works include *Mazinger Z* (1972–74), *Science Ninja Team Gatchaman* (1972–74), *Space Battleship Yamato* (1974–75) and *Mobile Suit Gundam* (1979–80). These titles showed a progression in the science fiction genre in anime, as shows shifted from more superhero-oriented, fantastical plots found, as seen in the Super Robot genre, to somewhat more realistic space operas with increasingly complex plots and fuzzier definitions of right and wrong, as seen in the Real Robot genre.

1980s

This shift towards space operas became more pronounced with the commercial success of *Star Wars* (1977). This allowed for the space opera *Space Battleship Yamato* (1974) to be revived as a theatrical film. *Mobile Suit Gundam* (1979), the first Real Robot anime, was also initially unsuccessful but was revived as a theatrical film in 1982. The success of the theatrical versions of *Yamato* and *Gundam* are seen as the beginning of the anime boom of the 1980s, which many consider the beginning of the "golden age of anime". This anime boom also marked the beginning of "Japanese Cinema's Second Golden Age", which would last until around the beginning of the 2000s.[12]

The release of *Space Battleship Yamato* is often cited as the beginning of anime space operas.

While the Mecha genre shifted from superhero giant robots (the Super Robot genre of the 1970s) to elaborate space operas (the Real Robot genre of the 1980s), two other events happened at this time. A subculture in Japan, who later called themselves otaku, began to develop around animation magazines such as *Animage* or later *Newtype*. These magazines popped up in response to the overwhelming fandom that developed around shows such as *Yamato* and *Gundam* in the late 1970s and early 1980s.

Yamato animator Yoshinori Kanada allowed individual key animators working under him to put their own style of movement as a means to save money. In many more "auteuristic" anime this formed the basis of an individualist animation style unique to Japanese commercial animation. In addition, Kanada's animation was inspiration for Takashi Murakami and his Superflat art movement.

In the United States the already mentioned popularity of *Star Wars* had a similar, but much smaller, effect on the development of anime. *Gatchaman* was reworked and edited into *Battle of the Planets* in 1978 and again as *G-Force* in 1986. *Space Battleship Yamato* was reworked and edited into *Star Blazers* in 1979. The *Macross* series began with

The Super Dimension Fortress Macross (1982), which was adapted into English as the first arc of *Robotech* (1985), which was created from three separate anime titles: *The Super Dimension Fortress Macross*, *Super Dimension Cavalry Southern Cross* and *Genesis Climber Mospeada*. The sequel to *Mobile Suit Gundam*, *Mobile Suit Zeta Gundam* (1985), became the most successful Real Robot space opera in Japan, where it managed an average television rating of 6.6% and a peak of 11.7%.[13]

The otaku culture became more pronounced with Mamoru Oshii's adaptation of Rumiko Takahashi's popular manga *Urusei Yatsura* (1981). *Yatsura* made Takahashi a household name and Oshii would break away from fan culture and take a more auteuristic approach with his 1984 film *Urusei Yatsura 2: Beautiful Dreamer*. This break with the otaku culture would allow Oshii to experiment further.

The otaku subculture had some effect on people who were entering the industry around this time. The most famous of these people were the amateur production group Daicon Films which would become Gainax. Gainax began by making films for the Daicon science fiction conventions and were so popular in the otaku community that they were given a chance to helm the biggest budgeted (to that point) anime film, *Royal Space Force: The Wings of Honneamise* (1987).

One of the most influential anime of all time, *Nausicaä of the Valley of the Wind* (1984), was made during this time period. The film gave extra prestige to anime allowing for many experimental and ambitious projects to be funded shortly after its release. It also allowed director Hayao Miyazaki and his long time colleague Isao Takahata to set up their own studio under the supervision of former *Animage* editor Toshio Suzuki. This studio would become known as Studio Ghibli and its first film was *Laputa: Castle in the Sky* (1986), one of Miyazaki's most ambitious films.

The film *Nausicaä of the Valley of the Wind* helped jumpstart Studio Ghibli.

The success of *Dragon Ball* (1984) introduced the martial arts genre and became incredibly influential in the Japanese Animation industry. It influenced many more martial arts anime and manga series' including *Yu Yu Hakusho* (1990), *One Piece* (1997), and *Naruto* (1999).

The 1980s brought anime to the home video market in the form of Original Video Animation (OVA). The first OVA was Mamoru Oshii's *Moon Base Dallos* (1983–1984). *Dallos* was a flop, but 1985's *Megazone 23* was a success. Shows such as *Patlabor* had their beginnings in this market and it proved to be a way to test less marketable animation against audiences. The OVA allowed for the release of pornographic anime such as *Cream Lemon* (1984). The first hentai OVA was actually the little-known Wonder Kids Lolita Anime, also released in 1984.

Sports anime as now known made its debut in 1983 with an anime adaptation Yoichi Takahashi's soccer manga Captain Tsubasa, which became the first worldwide successful sports anime leading its way to create themes and stories that would create the formula that would later then be used in many sports series that soon followed such as Slam Dunk, Prince of Tennis and Eyeshield 21.

The late 1980s, following the release of *Nausicaa*, saw an increasing number of high budget and/or experimental films. In 1985 Toshio Suzuki helped put together funding for Oshii's experimental film *Angel's Egg* (1985). The OVA market allowed for short experimental pieces such as *Take the X Train*, *Neo Tokyo*, and *Robot Carnival* (all three 1987).

Theatrical releases became more ambitious, each film trying to outclass or outspend the other film, all taking cues from *Nausicaa*'s popular and critical success. *Night on the Galactic Railroad* (1985), *Tale of Genji* (1986), and *Grave of the Fireflies* (1988) were all ambitious films based on important literary works in Japan. Films such as *Char's Counterattack* (1988) and *Arion* (1986) were lavishly budgeted spectacles. This period of lavish budgeting and experimentation would reach its zenith with two of the most expensive anime film productions ever: *Royal Space Force: The Wings of Honneamise* (1987) and *Akira* (1988).

Most of these films did not make back the costs to produce them. Neither *Akira* nor *Royal Space Force: The Wings of Honneamise* were box office successes in Japan. As a result, large numbers of anime studios closed down, and many experimental productions began to be favored less over "tried and true" formulas. Only Studio Ghibli was to survive a winner of the many ambitious productions of the late 1980s with its film *Kiki's Delivery Service* (1989) being the top grossing film for that year earning over $40 million at the box office.

Despite the failure of *Akira* in Japan, it brought with it a much larger international fan base for anime. When shown overseas, the film became a cult hit and, eventually, a symbol of the medium for the West. The domestic failure and international success of *Akira*, combined with the bursting of the bubble economy and Osamu Tezuka's death in 1989, brought a close to the 1980s era of anime.

1990s

In 1995, Hideaki Anno wrote and directed the controversial anime, *Neon Genesis Evangelion*. This show became popular in Japan among anime fans and became known to the general public through mainstream media attention. It is believed that Anno originally wanted the show to be the ultimate otaku anime designed to revive the declining anime industry, but midway through production he also made it into a heavy critique of the culture eventually culminating in the controversial, but quite successful film *The End of Evangelion* (1997) which grossed over $10 million. Anno would eventually go on to produce live action films. Many scenes in the *Evangelion* TV show were so controversial that it forced TV Tokyo to clamp down with censorship of violence and sexuality in anime. As a result when *Cowboy Bebop* (1998) was first broadcast it was shown heavily edited and only half the episodes were aired. The censorship crackdown has relaxed a bit, but *Evangelion* had a major effect on the television anime industry as a whole.

Eva Unit 02 crouching on a battle cruiser in *Neon Genesis Evangelion*

In addition, *Evangelion* started up a series of so-called "post-Evangelion" shows. Most of these were giant robot shows with some kind of religious or difficult plot. These include *RahXephon*, *Brain Powerd*, and *Gasaraki*. Another series of these are late night experimental TV shows. Starting with *Serial Experiments Lain* (1998) late night Japanese television became a forum for experimental anime with other shows following it such as *Boogiepop Phantom* (2000), *Texhnolyze* (2003) and *Paranoia Agent* (2004). Experimental anime films were also released in the 1990s, most notably *Ghost in the Shell* (1995), which alongside *Megazone 23* (1985),[14] had a strong influence on *The Matrix*.[15][16][17]

The late 1990s also saw a brief revival of the Super Robot genre that was once popular in the 1960s and 1970s but had become rare due to the popularity of Real Robot shows such as the *Gundam* and *Macross* series in the 1980s and psychological Mecha shows such as *Neon Genesis Evangelion* in the 1990s. The revival of the Super Robot genre began with *GaoGaiGar* in 1997 in response to "post-Evangelion" trends, but there were very few popular Super Robot shows produced after this, until *Tengen Toppa Gurren Lagann* in 2007.

Alongside its Super Robot counterpart, the Real Robot genre was also declining during the 1990s. Though several *Gundam* shows were produced during this decade, very few of them were successful. The only *Gundam* shows in the 1990s which managed an average television rating over 4% in Japan were *Mobile Fighter G Gundam* (1994) and *New Mobile Report Gundam Wing* (1995). It wasn't until *Mobile Suit Gundam SEED* in 2002 that the Real Robot genre regained its popularity.[13]

The 1990s also saw the popular video game series, *Pokémon*, spawn an anime television show which is still running, several anime movies, a trading card game, toys, and much more. Other 1990s anime series which gained international success were *Dragon Ball Z* and *Sailor Moon*; the success of these shows marked the beginning of the martial arts superhero genre and the magical girl genre respectively. In particular, *Dragon Ball Z* was dubbed into more than a dozen languages worldwide.

3D rendering was used in this scene of *Princess Mononoke*, the most expensive animated film at the time, costing $20 million

In 1997, Hayao Miyazaki's *Princess Mononoke* became the most expensive animated film up until that time, costing $20 million to produce. Miyazaki personally checked each of the 144,000 cels in the film,[18] and is estimated to have redrawn parts of 80,000 of them.[19]

The late 1990s also saw anime crossing the borders into live action, starting with *Gokusen*, *Great Teacher Onizuka* (1999). It continued well into the 2000s, with *Hana Yori Dango* (2005), *Jigoku Shōjo* (2006) and *Nodame Cantabile* among them.

2000s

An art movement started by Takashi Murakami that combined Japanese pop-culture with postmodern art called Superflat began around this time. Murakami asserts that the movement is an analysis of post-war Japanese culture through the eyes of the otaku subculture. His desire is also to get rid of the categories of 'high' and 'low' art making a flat continuum, hence the term 'superflat'. His art exhibitions are very popular and have an influence on some anime creators particularly those from Studio 4°C.

The "Evangelion-era" trend continued into the 2000s with Evangelion-inspired mecha anime such as *RahXephon* (2002) and *Zegapain* (2006) - *RahXephon* was also intended to help revive 1970s-style mecha designs. The experimental late night anime trend popularized by *Serial Experiments Lain* also continued into the 2000s with experimental anime such as *Boogiepop Phantom* (2000), *Texhnolyze* (2003), *Paranoia Agent* (2004) and *Gantz* (2004).

Manga Author Mia Ikumi made the Tokyo Mew Mew and Only One Wish books along with the Magical Girl genre.

The Real Robot genre (including the Gundam and Macross franchises), which had declined during the 1990s, was revived in 2002 with the success of shows such as *Mobile Suit Gundam SEED* (2002), *Eureka Seven* (2005), *Code Geass: Lelouch of the Rebellion* (2006), *Mobile Suit Gundam 00* (2007), *Macross Frontier* (2008) and *Code Geass: Lelouch of the Rebellion R2* (2008). The resurgence of Real Robot anime can be seen in a top 20 anime poll published in the April 2008 issue of *Newtype* magazine, where Japanese readers voted for *Gundam 00* as the #1 top anime, alongside *Code Geass* at #2 and *Gundam SEED* at #9.[20]

The 1970s-style Super Robot genre revival started by *GaoGaiGar* (1997), continued into the 2000s, with several remakes of classic series such as *Getter Robo* and *Dancougar* as well as original properties created in the Super Robot mold like *Godannar* and *Gurren Lagann*. In particular, *Gurren Lagann* combined the genre with elements from 1980s Real Robot shows as well as 1990s "post-Evangelion" shows. *Gurren Lagann* received both the "best television production" and "best character design" awards from the Tokyo International Anime Fair in 2008.[21] This eventually culminated in the release of *Shin Mazinger* in 2009, a full-length revival of the first Super Robot series, *Mazinger Z*.

In addition to these experimental trends, the 2000s has also been characterized by the increase of the moe-style art and the bishōjo and bishōnen character design. The presence and popularity of genres such as romance, harem and slice of life story has risen.

Anime based on eroge and visual novels increased in popularity in the 2000s, building on a trend started in the late 90s by such works as *Sentimental Journey* (1998) and *To Heart* (1999). Examples of such works include *Green Green* (2003), *SHUFFLE!* (2006), *Kanon* (2002 and 2006), *Fate/Stay Night* (2006), *Higurashi no Naku Koro ni* (2006), *Ef: A Tale of Memories* (2007), *True Tears* (2008), and *Clannad* (2008 and 2009).

Many shows are being adapted from manga and light novels as well including popular titles such as *Fullmetal Alchemist* (2005), *Rozen Maiden* 2005, *Aria the Animation* (2005), *Shakugan no Shana* (2005), *Pani Poni Dash!* (2005), *Death Note* (2006), *Mushishi* (2006), *Sola* (2007), *The Melancholy of Haruhi Suzumiya* (2006), *Lucky Star* (2007), *Toradora!* (2008–09), *K-On!* (2009) and *Bakemonogatari* (2009). Nevertheless, original anime titles are still being created which reach success.

The 2000s also mark a trend of emphasis of the otaku subculture. A notable critique of this otaku subculture is found in the 2006 anime *Welcome to the N.H.K.*, which features a hikikomori protagonist and explores the effects and consequences of various Japanese sub-cultures, such as otaku, lolicon, internet suicide, massively multiplayer online games and multi-level marketing.

In contrast to the above mentioned phenomenon, there have been more productions of late night anime for a non-otaku audience as well. The first *concentrated* effort came from Fuji TV's Noitamina block. The 30 minute late Thursday timeframe was created to showcase productions for young women of college age, a demographic that watches very little anime. The first production 'Honey and Clover' was a particular success, peaking at a 5% TV rating in Kantou, very strong for late night anime. The block has been running uninterrupted since April 2005 and has yielded many successful productions unique in the modern anime market.

There have been revivals of American cartoons such as Transformers which spawned four new series, Transformers: Car Robots in 2000, Transformers: Micron Legend in 2003, Transformers: Superlink in 2004, and Transformers: Galaxy Force in 2005. In addition, an anime adaptation of the G.I Joe series was produced titled 'G.I. Joe: Sigma 6'.

The 2000s also saw the revival of high-budget feature-length anime films, such as *Millennium Actress* (2001), *Appleseed* (2001), *Paprika* (2006), and the most expensive of all being *Steamboy* (2004) which cost $26 million to produce.

In 2008, the Japanese government created the position of Anime Ambassador and appointed Doraemon as the first Anime Ambassador to promote anime worldwide in diplomacy.[22]

2010s

The romance and comedy genres have continued to the 10s.

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- A Capsule History of Anime (http://www.awn.com/mag/issue1.5/articles/patten1.5.html)

History of manga

Image of bathers from the *Hokusai manga*.

The **History of manga** originates from scrolls dating back to the 12th century, however whether these scrolls are actually manga is still disputed, though its believed they represent the basis for the right-to-left reading style. Other authors report origins closer to the 18th century. Manga is a Japanese term that generally means "comics" or "cartoon", literally "whimsical sketches." Historians and writers on manga history have described two broad and complementary processes shaping modern manga. Their views differ in the relative importance they attribute to the role of cultural and historical events following World War II versus the role of pre-War, Meiji, and pre-Meiji Japanese culture and art.

The first view emphasizes events occurring during and after the U.S. Occupation of Japan (1945–1952), and stresses that manga was strongly shaped by United States cultural influences, including U.S. comics brought to Japan by the GIs and by images and themes from U.S. television, film, and cartoons (especially Disney).[1] [2] According to Sharon Kinsella, the booming post-war Japanese publishing industry helped create a consumer-oriented society in which publishing giants like Kodansha could shape popular taste.[1]

Before World War II

All writers like Takashi Murakami have also stressed events after WWII, but Murakami sees Japan's staggering defeat and the atomic bombing of Hiroshima and Nagasaki as having created long-lasting scars on the Japanese artistic psyche, which, in this view, lost its previously virile confidence in itself and sought solace in harmless and cute (*kawaii*) images.[3] However, Takayumi Tatsumi sees a special role for a transpacific economic and cultural transnationalism that created a postmodern and shared international youth culture of cartooning, film, television, music, and related popular arts, which was, for Tatsumi the crucible in which modern manga have developed.[4]

For Murakami and Tatsumi, trans-nationalism (or globalization) refers specifically to the flow of cultural and subcultural material from one nation to another.[3] [4] In their usage, the term does not refer to international corporate expansion, nor to international tourism, nor to cross-border international personal friendships, but to ways in which artistic, aesthetic, and intellectual traditions influence each other across national boundaries.[3] [4] An example of cultural trans-nationalism is the creation of *Star Wars* films in the United States, their transformation into manga by Japanese artists, and the marketing of *Star Wars* manga to the United States.[5] Another example is the transfer of hip-hop culture from the United States to Japan.[6] Wong also sees a major role for trans-nationalism in the recent history of manga.[7]

Japanese wood block illustration from 19th century

However, other writers stress continuity of Japanese cultural and aesthetic traditions as central to the history of manga. They include Frederik L. Schodt,[2] [8] Kinko Ito,[9] and Adam L. Kern.[10] [11] Schodt points to the existence in the 13th century of illustrated picture scrolls like Chōjū-jinbutsu-giga that told stories in sequential images with humor and wit.[2] Schodt also stresses continuities of aesthetic style and vision between ukiyo-e and shunga woodblock prints and modern manga (all three fulfill Eisner's criteria for sequential art).[12] While there are disputes over whether Chōjū-jinbutsu-giga or Shigisan-engi was the first manga, both scrolls date back to about the same time period. However others like Isao Takahata, Studio Ghibli co-founder and director, contends there in no linkage with the scrolls and modern manga.[13] Whether or not these scrolls are among the first manga they are credited for being the origin of the right-to-left style of reading in manga and Japanese books.[14]

Schodt also sees a particularly significant role for kamishibai, a form of street theater where itinerant artists displayed pictures in a light box while narrating the story to audiences in the street.[2] Torrance has pointed to similarities between modern manga and the Osaka popular novel between the 1890s and 1940, and argues that the development of widespread literacy in Meiji and post-Meiji Japan helped create audiences for stories told in words and pictures.[15] Kinko Ito also roots manga historically in aesthetic continuity with pre-Meiji art, but she sees its post-World War II history as driven in part by consumer enthusiasm for the rich imagery and narrative of the newly developing manga tradition. Ito describes how this tradition has steadily produced new genres and markets, e.g., for girls' (*shōjo*) manga in the late 1960s and for Ladies Comics (*redisu*) in the 1980s.[9]

Kern has suggested that *kibyoshi*, illustrated picture books from the late 18th century, may have been the world's first comic books.[10] These graphical narratives share with modern manga humorous, satirical, and romantic themes.[10] Although Kern does not believe that *kibyoshi* were a direct forerunner of manga, for Kern the existence of *kibyoshi* nonetheless points to a Japanese willingness to mix words and pictures in a popular story-telling medium.[11] The first recorded use of the term "manga" to mean "whimsical or impromptu pictures" comes from this tradition in 1798, which, Kern points out, predates Katsushika Hokusai's better known *Hokusai Manga* usage by several decades.[16] [17]

Similarly, Inoue sees manga as being a mixture of image- and word-centered elements, each pre-dating the U.S.A. occupation of Japan. In his view, Japanese image-centered or "pictocentric" art ultimately derives from Japan's long history of engagement with Chinese graphic art, whereas word-centered or "logocentric" art, like the novel, was stimulated by social and economic needs of Meiji and pre-War Japanese nationalism for a populace unified by a common written language. Both fuse in what Inoue sees as a symbiosis in manga.[18]

Thus, these scholars see the history of manga as involving historical continuities and discontinuities between the aesthetic and cultural past as it interacts with post-World War II innovation and trans-nationalism.

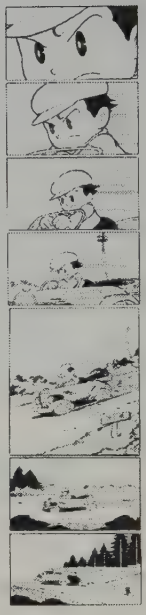
After World War II

Modern manga originates in the Occupation (1945–1952) and post-Occupation years (1952-early 1960s), when a previously militaristic and ultranationalist Japan was rebuilding its political and economic infrastructure.[2] [19] Although U.S. Occupation censorship policies specifically prohibited art and writing that glorified war and Japanese militarism,[2] those policies did not prevent the publication of other kinds of material, including manga. Furthermore, the 1947 Japanese Constitution (Article 21) prohibited all forms of censorship.[20] One result was the growth of artistic creativity in this period.[2]

In the forefront of this period are two manga series and characters that influenced much of the future history of manga. These are Osamu Tezuka's *Mighty Atom* (*Astro Boy* in the United States; begun in 1951) and Machiko Hasegawa's *Sazae-san* (begun in 1946).

Astro Boy was both a superpowered robot and a naive little boy.[21] Tezuka never explained why Astro Boy had such a highly developed social conscience nor what kind of robot programming could make him so deeply affiliative.[21] Both seem innate to Astro Boy, and represent a Japanese sociality and community-oriented masculinity differing very much from the Emperor-worship and militaristic obedience enforced during the previous period of Japanese imperialism.[21] *Astro Boy* quickly became (and remains) immensely popular in Japan and elsewhere as an icon and hero of a new world of peace and the renunciation of war, as also seen in Article 9 of the Japanese constitution.[20] [21] Similar themes occur in Tezuka's *New World* and *Metropolis*.[2] [21]

By contrast, *Sazae-san* (meaning "Ms. Sazae") was drawn starting in 1946 by Machiko Hasegawa, a young woman artist who made her heroine a stand-in for millions of Japanese men and especially women rendered homeless by the war.[2] [22] Sazae-san does not face an easy or simple life, but, like Astro Boy, she too is highly affiliative and is deeply involved with her immediate and extended family. She is also a very strong character, in striking contrast to the officially sanctioned Neo-Confucianist principles of feminine meekness and obedience to the "good wife, wise mother" (*ryōsai kenbo*, りょうさいけんぼ; 良妻賢母) ideal taught by the previous military regime.[23] [24] [25] Sazae-san faces the world with cheerful resilience,[22] [26] what Hayao Kawai calls a "woman of endurance."[27] *Sazae-san* sold more than 62 million copies over the next half century.[28]



Tezuka's "cinematographic" technique as seen in *Shin Takarajima* (*New Treasure Island*).

Tezuka and Hasegawa were also both stylistic innovators. In Tezuka's "cinematographic" technique, the panels are like a motion picture that reveals details of action bordering on slow motion as well as rapid zooms from distance to close-up shots.[2] More critically, Tezuka synchronised the placement of panel with the reader's viewing speed to simulate moving pictures. Hence in manga production as in film production, the person who decide the allocation of panels (Komawari) is credited as the author while most drawing are done by assistants. This kind of visual dynamism was widely adopted by later manga artists.[2] Hasegawa's focus on daily life and on women's experience also came to characterize later shōjo manga.[22] [26] [29]

Between 1950 and 1969, increasingly large audiences for manga emerged in Japan with the solidification of its two main marketing genres, *shōnen* manga aimed at boys and *shōjo* manga aimed at girls.[2] [30] Up to 1969, *shōjo* manga was drawn primarily by adult men for young female readers.[2] [31]

Two very popular and influential male-authored manga for girls from this period were Tezuka's 1953-1956 *Ribon no Kishi* (*Princess Knight* or *Knight in Ribbons*) and Matsuteru Yokoyama's 1966 *Mahōtsukai Sarii* (*Little Witch Sally*).[2] *Ribon no Kishi* dealt with the adventures of Princess Sapphire of a fantasy kingdom who had been born with male and female souls, and whose sword-swinging battles and romances blurred the boundaries of otherwise rigid gender roles.[2] Sarii, the pre-teen princess heroine of *Mahōtsukai Sarii*,[32] came from her home in the magical lands to live on Earth, go to school, and perform a variety of magical good deeds for her friends and schoolmates.[33] Yokoyama's *Mahōtsukai Sarii* was influenced by the U.S. TV sitcom *Bewitched*,[34] but unlike Samantha, the main character of *Bewitched*, a married woman with her own daughter, Sarii is a pre-teenager who faces the problems of growing up and mastering the responsibilities of forthcoming adulthood. *Mahōtsukai Sarii* helped create the now very popular *mahō shōjo* or "magical girl" sub-genre of later manga.[33] Both series were and still are very popular.[2] [33]

Shōjo manga

In 1969, a group of women mangaka later called the *Year 24 Group* (also known as *Magnificent 24s*) made their *shōjo* manga debut (year 24 comes from the Japanese name for 1949, when many of these artists were born).[35] [36] The group included Hagio Moto, Riyoko Ikeda, Yumiko Oshima, Keiko Takemiya, and Ryoko Yamagishi[22] and they marked the first major entry of women artists into manga.[2] [22] Thereafter, *shōjo* manga would be drawn primarily by women artists for an audience of girls and young women.[2] [30] [31]

In 1971, Ikeda began her immensely popular *shōjo* manga *Berusaiyu no Bara* (*The Rose of Versailles*), a story of Oscar François de Jarjayes, a cross-dressing woman who was a Captain in Marie Antoinette's Palace Guards in pre-Revolutionary France.[2] [22] [37] [38] In the end, Oscar dies as a revolutionary leading a charge of her troops against the Bastille. Likewise, Hagio Moto's work challenged Neo-Confucianist limits on women's roles and activities [23] [24] [25] as in her 1975 *They Were Eleven*, a *shōjo* science fiction story about a young woman cadet in a future space academy.[39]

These women artists also created considerable stylistic innovations. In its focus on the heroine's inner experiences and feelings, *shōjo* manga are "picture poems"[40] with delicate and complex designs that often eliminate panel borders completely to create prolonged, non-narrative extensions of time.[2] [22] [30] [31] [41] All of these innovations – strong and independent female characters, intense emotionality, and complex design – remain characteristic of *shōjo* manga up to the present day.[29] [37]

Shōjo manga and Ladies' Comics from 1975 to today

In the following decades (1975–present), *shōjo* manga continued to develop stylistically while simultaneously evolving different but overlapping subgenres.[42] Major subgenres have included romance, superheroines, and "Ladies Comics" (in Japanese, *redisu* レディース, *redikomi* レディーコミ, and *josei* 女性 じょせい), whose boundaries are sometimes indistinguishable from each other and from *shōnen* manga.[8] [22]

In modern *shōjo* manga romance, love is a major theme set into emotionally intense narratives of self-realization.[43] Japanese manga/anime critic Eri Izawa defines romance as symbolizing "the emotional, the grand, the epic; the taste of heroism, fantastic adventure, and the melancholy; passionate love, personal struggle, and eternal longing" set into imaginative, individualistic, and passionate narrative frameworks.[44] These romances are sometimes long narratives that can deal with distinguishing between false and true love, coping with sexual intercourse, and growing up in a complex world, themes inherited by subsequent animated versions of the story.[30] [43] [45] These "coming of age" or *bildungsroman* themes occur in both *shōjo* and *shōnen* manga.[46] [47]

In the *bildungsroman*, the protagonist must deal with adversity and conflict,[47] and examples in *shōjo* manga of romantic conflict are common. They include Miwa Ueda's *Peach Girl*,[48] [49] Fuyumi Soryo's *Mars*,[50] and, for mature readers, Moyoco Anno's *Happy Mania*,[31] [51] Yayoi Ogawa's *Tramps Like Us*, and Ai Yazawa's *Nana*.[52] [53] In another *shōjo* manga *bildungsroman* narrative device, the young heroine is transported to an alien place or time where she meets strangers and must survive on her own (including Hagio Moto's *They Were Eleven*,[54] Kyoko Hikawa's *From Far Away*,[55] Yû Watase's *Fushigi Yûgi: The Mysterious Play*, and Chiho Saito's *The World Exists For Me*[56]).

Yet another such device involves meeting unusual or strange people and beings, for example, Natsuki Takaya's *Fruits Basket*[57] —one of the most popular *shōjo* manga in the United States[58] —whose orphaned heroine Tohru must survive living in the woods in a house filled with people who can transform into the animals of the Chinese zodiac. In Harako Iida's *Crescent Moon*, heroine Mahiru meets a group of supernatural beings, finally to discover that she herself too has a supernatural ancestry when she and a young tengu demon fall in love.[59]

With the superheroines, *shōjo* manga continued to break away from neo-Confucianist norms of female meekness and obedience.[8] [30] Naoko Takeuchi's *Sailor Moon* (*Bishōjo Senshi Sēramūn*: "Pretty Soldier Sailor Moon") is a sustained, 18-volume narrative about a group of young heroines simultaneously heroic and introspective, active and

emotional, dutiful and ambitious.[60] [61] The combination proved extremely successful, and *Sailor Moon* became internationally popular in both manga and anime formats.[60] [62] Another example is CLAMP's *Magic Knight Rayearth,* whose three young heroines, Hikaru, Umi, and Fuu, are magically transported to the world of Cephiro to become armed magical warriors in the service of saving Cephiro from internal and external enemies.[63]

The superheroine subgenre also extensively developed the notion of teams (*sentai*) of girls working together,[64] like the Sailor Senshi in *Sailor Moon*, the Magic Knights in *Magic Knight Rayearth*, and the Mew Mew girls from Mia Ikumi's *Tokyo Mew Mew*.[65] By today, the superheroine narrative template has been widely used and parodied within the *shōjo* manga tradition (e.g., Nao Yazawa's *Wedding Peach*[66] and *Hyper Rune* by Tamayo Akiyama[67]) and outside that tradition, e.g., in *bishōjo* comedies like Kanan's *Galaxy Angel*.[68]

In the mid-1980s and thereafter, as girls who had read *shōjo* manga as teenagers matured and entered the job market, *shōjo* manga elaborated subgenres directed at women in their 20s and 30s.[42] This "Ladies Comic" or *redisu-josei* subgenre has dealt with themes of young adulthood: jobs, the emotions and problems of sexual intercourse, and friendships or love among women.[42] [69] [70] [71] [72]

Redisu manga retains many of the narrative stylistics of *shōjo* manga but has been drawn by and written for adult women.[73] Redisu manga and art has been often, but not always, sexually explicit, but sexuality has characteristically been set into complex narratives of pleasure and erotic arousal combined with emotional risk.[8] [69] [70] Examples include Ryō Ramiya's *Luminous Girls*,[74] Masako Watanabe's *Kinpeibai*[75] and the work of Shungicu Uchida[76] Another subgenre of *shōjo-redisu* manga deals with emotional and sexual relationships among women (*akogare* and *yuri*),[77] in work by Erica Sakurazawa,[78] Ebine Yamaji,[79] and Chiho Saito.[80] Other subgenres of *shōjo-redisu* manga have also developed, e.g., fashion (*oshare*) manga, like Ai Yazawa's *Paradise Kiss*[81] [82] and horror-vampire-gothic manga, like Matsuri Hino's *Vampire Knight*,[83] Kaori Yuki's *Cain Saga*,[84] and Mitsukazu Mihara's *DOLL*,[85] which interact with street fashions, costume play ("cosplay"), J-Pop music, and goth subcultures in complex ways.[86] [87] [88]

By the start of the 21st century, manga for women and girls thus represented a broad spectrum of material for pre- and early teenagers to material for adult women.

Shōnen, seinen, and *seijin* manga

Manga for male readers can be characterized in different ways. One is by the age of its intended audience: boys up to 18 years old (*shōnen* manga) and young men 18- to 30-years old (*seinen* manga).[89] Another approach is by content, including action-adventure often involving male heroes, slapstick humor, themes of honor, and sometimes explicit sexuality.[90] [91] Japanese uses different kanji for two closely allied meanings of "seinen"—青年 for "youth, young man" and 成年 for "adult, majority"—the second referring to sexually overt manga aimed at grown men and also called *seijin* ("adult," 成人) manga.[92] [93] *Shōnen*, *seinen*, and *seijin* manga share many features in common.

Boys and young men were among the earliest readers of manga after World War II.[94] From the 1950s on, *shōnen* manga focused on topics thought to interest the archetypical boy: sci-tech subjects like robots and space travel, and heroic action-adventure.[95] *Shōnen* and *seinen* manga narratives often portray challenges to the protagonist's abilities, skills, and maturity, stressing self-perfection, austere self-discipline, sacrifice in the cause of duty, and honorable service to society, community, family, and friends.[94] [96]

Manga with solitary costumed superheroes like Superman, Batman, and Spider-Man did not become popular as a *shōnen* genre.[94] An exception is Kia Asamiya's *Batman: Child of Dreams*, released in the U.S. by DC Comics and in Japan by Kodansha. However, lone heroes occur in Takao Saito's *Golgo 13* and Koike and Kojima's *Lone Wolf and Cub*. *Golgo 13* is about an assassin who puts his skills to the service of world peace and other social goals,[97] and Ogami Itto, the swordsman-hero of *Lone Wolf and Cub*, is a widower caring for his son Daigoro while he seeks vengeance against his wife's murderers. However, Golgo and Itto remain men throughout and neither hero ever displays superpowers. Instead, these stories "journey into the hearts and minds of men" by remaining on the plane of human psychology and motivation.[98]

Many *shōnen* manga have science fiction and technology themes. Early examples in the robot subgenre included Tezuka's *Astro Boy* (see above) and Fujiko F. Fujio's 1969 *Doraemon*, about a robot cat and the boy he lives with, which was aimed at younger boys.[99] The robot theme evolved extensively, from Mitsuteru Yokoyama's 1956 *Tetsujin 28-go* to later, more complex stories where the protagonist must not only defeat enemies, but learn to master himself and cooperate with the mecha he controls.[100] Thus, in *Neon Genesis Evangelion* by Yoshiyuki Sadamoto, Shinji struggles against the enemy and against his father, and in *Vision of Escaflowne* by Katsu Aki, Van not only makes war against Dornkirk's empire but must deal with his complex feelings for Hitomi, the heroine.

Sports themes are also popular in manga for male readers.[94] These stories stress self-discipline, depicting not only the excitement of sports competition but also character traits the hero needs to transcend his limitations and to triumph[94] . Examples include boxing (Tetsuya Chiba's 1968-1973 *Tomorrow's Joe*[101] and Rumiko Takahashi's 1987 *One-Pound Gospel*) and basketball (Takehiko Inoue's 1990 *Slam Dunk*[102]).

Supernatural settings have been another source of action-adventure plots in shōnen and some shōjo manga in which the hero must master challenges. Sometimes the protagonist fails, as in Tsugumi Ohba and Takeshi Obata's *Death Note*, where protagonist Light Yagami receives a notebook from a Death God (*shinigami*) that kills anyone whose name is written in it, and, in a *shōjo* manga example, Hakase Mizuki's *The Demon Ororon*, whose protagonist abandons his demonic kingship of Hell to live and die on earth. Sometimes the protagonist himself is supernatural, like Kohta Hirano's *Hellsing*, whose vampire hero Alucard battles reborn Nazis hellbent on conquering England, but the hero may also be (or was) human, battling an ever-escalating series of supernatural enemies (Hiromu Arakawa's *Fullmetal Alchemist*, Nobuyuki Anzai's *Flame of Recca*, and Tite Kubo's *Bleach*).

Military action-adventure stories set in the modern world, for example, about World War II, remained under suspicion of glorifying Japan's Imperial history[94] and have not become a significant part of the *shōnen* manga repertoire.[94] Nonetheless, stories about fantasy or historical military adventure were not stigmatized, and manga about heroic warriors and martial artists have been extremely popular.[94] Some are serious dramas, like Sanpei Shirato's *The Legend of Kamui* and *Rurouni Kenshin* by Nobuhiro Watsuki, but others contain strongly humorous elements, like Akira Toriyama's *Dragon Ball*.

Although stories about modern war and its weapons do exist, they deal as much or more with the psychological and moral problems of war as they do with sheer shoot-'em-up adventure.[94] . Examples include Seiho Takizawa's *Who Fighter*, a retelling of Joseph Conrad's story *Heart of Darkness* about a renegade Japanese colonel set in World War II Burma, Kaiji Kawaguchi's *The Silent Service*, about a Japanese nuclear submarine, and Motofumi Kobayashi's *Apocalypse Meow*, about the Vietnam War told in talking animal format. Other battle and fight-oriented manga are complex stories of criminal and espionage conspiracies to be overcome by the protagonist, such as *City Hunter* by Hojo Tsukasa, *Fist of the North Star* by Tetsuo Hara, and in the *shōjo* manga *From Eroica with Love* by Yasuko Aoike, a long-running crime-espionage story combining adventure, action, and humor (and another example of how these themes occur across genres).

For manga critics Koji Aihara and Kentaro Takekuma,[103] such battle stories endlessly repeat the same mindless themes of violence, which they sardonically label the "Shonen Manga Plot Shish Kebob", where fights follow fights like meat skewered on a stick.[104] Other commentators suggest that fight sequences and violence in comics serve as a social outlet for otherwise dangerous impulses.[105] Shōnen manga and its extreme warriorship have been parodied, for example, in Mine Yoshizaki's screwball comedy *Sgt. Frog* (*Keroro Gunso*), about a platoon of slacker alien frogs who invade the Earth and end up free-loading off the Hinata family in Tokyo.[106]

Sex and women's roles in manga for males

In early *shōnen* manga, men and boys played all the major roles, with women and girls having only auxiliary places as sisters, mothers, and occasionally girlfriends. Of the nine cyborgs in Shotaro Ishinomori's 1964 *Cyborg 009*, only one is female, and she soon vanishes from the action. Some recent *shōnen* manga virtually omit women, e.g., the martial arts story *Baki the Grappler* by Itagaki Keisuke and the supernatural fantasy *Sand Land* by Akira Toriyama. However, by the 1980s, girls and women began to play increasingly important roles in *shōnen* manga, for example, Toriyama's 1980 *Dr. Slump*, whose main character is the mischievous and powerful girl robot Arale Norimaki.

The role of girls and women in manga for male readers has evolved considerably since Arale. One class is the pretty girl (*bishōjo*).[107] Sometimes the woman is unattainable, but she is always an object of the hero's emotional and sexual interest, like Belldandy from *Oh My Goddess!* by Kōsuke Fujishima and Shao-lin from *Guardian Angel Getten* by Minene Sakurano.[108] In other stories, the hero is surrounded by such girls and women, as in *Negima* by Ken Akamatsu and *Hanaukyo Maid Team* by Morishige.[109] The male protagonist does not always succeed in forming a relationship with the woman, for example when Bright Honda and Aimi Komori fail to bond in *Shadow Lady* by Masakazu Katsura. In other cases, a successful couple's sexual activities are depicted or implied, like *Outlanders* by Johji Manabe.[110] In still other cases, the initially naive and immature hero grows up to become a man by learning how to deal and live with women emotionally and sexually, like Yota in *Video Girl Ai* by Masakazu Katsura, Train Man in *Train Man: Densha Otoko* by Hidenori Hara, and Makoto in *Futari Ecchi* by Katsu Aki.[111] [112] In *poruno-* and *eromanga* (*seijin* manga), often called *hentai* manga in the U.S., a sexual relationship is taken for granted and depicted explicitly, as in work by Toshiki Yui [113] and in *Were-Slut* by Jiro Chiba and *Slut Girl* by Isutoshi.[114] The result is a range of depictions of boys and men from naive to very experienced sexually.

Heavily armed female warriors (*sentō bishōjo*) represent another class of girls and women in manga for male readers.[115] Some *sentō bishōjo* are battle cyborgs, like Alita from *Battle Angel Alita* by Yukito Kishiro, Motoko Kusanagi from Masamune Shirow's *Ghost in the Shell*, and Chise from Shin Takahashi's *Saikano*. Others are human, like Attim M-Zak from Hiroyuki Utatane's *Seraphic Feather*, Johji Manabe's Karula Olzen from *Drakuun*, and Alita Forland (Falis) from Sekihiko Inui's *Murder Princess*.[116]

With the relaxation of censorship in Japan after the early 1990s, a wide variety of explicitly drawn sexual themes appeared in manga intended for male readers that correspondingly occur in English translations.[93] These depictions range from mild partial nudity through implied and explicit sexual intercourse through bondage and sadomasochism (SM), zoophilia (bestiality), incest, and rape.[117] In some cases, rape and lust murder themes came to the forefront, as in *Urotsukidoji* by Toshio Maeda[118] and *Blue Catalyst* from 1994 by Kei Taniguchi,[119] but these extreme themes are not commonplace in either untranslated or translated manga.[93] [120]

Gekiga

Gekiga literally means "drama pictures" and refers to a form of *aesthetic realism* in manga.[121] [122] Gekiga style drawing is emotionally dark, often starkly realistic, sometimes very violent, and focuses on the day-in, day-out grim realities of life, often drawn in gritty and unpretty fashions.[121] [123] Gekiga arose in the late 1950s and 1960s partly from left-wing student and working class political activism[121] [124] and partly from the aesthetic dissatisfaction of young manga artists like Yoshihiro Tatsumi with existing manga.[125] [126] Examples include Sampei Shirato's 1959-1962 *Chronicles of a Ninja's Military Accomplishments* (*Ninja Bugeichō*), the story of Kagemaru, the leader of a peasant rebellion in the 16th century, which dealt directly with oppression and class struggle,[127] and Hiroshi Hirata's *Satsuma Gishiden*, about uprisings against the Tokugawa shogunate.[128]

As the social protest of these early years waned, gekiga shifted in meaning towards socially conscious, mature drama and towards the avant-garde.[122] [126] [129] Examples include Koike and Kojima's *Lone Wolf and Cub*[130] and *Akira*, an apocalyptic tale of motorcycle gangs, street war, and inexplicable transformations of the children of a future Tokyo. Another example is Osamu Tezuka's 1976 manga *MW*, a bitter story of the aftermath of the storage and possibly deliberate release of poison gas by U.S. armed forces based in Okinawa years after World War II.[131]

Gekiga and the social consciousness it embodies remain alive in modern-day manga. An example is *Ikebukuro West Gate Park* from 2001 by Ira Ishida and Sena Aritou, a story of street thugs, rape, and vengeance set on the social margins of the wealthy Ikebukuro district of Tokyo.[132]

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External links

- A History of Manga (http://www.dnp.co.jp/museum/nmp/nmp_i/articles/manga/manga1.html)
- A complete Hokusai Book, Hokusai Manga Vol 12 in Touch & Turn format (http://www.touchandturn.com/hokusai/default.asp?lang=english)

Japanese Animation Creators Association

JAniCA

Japanese Animation Creators Association	
Founded	October 13, 2007
Members	1142 (February 2011)
Country	Japan
Head union	Osamu Yamasaki
Key people	Osamu Yamasaki, Satoshi Kon, Rintaro, Koji Morimoto
Office location	Tokyo, Japan
Website	http://www.janica.jp/

Japanese Animation Creators Association (JAniCA) is a labor union representing workers in the Japanese animation industry. The group was was formed back in June 2007 as a non-profit organization dedicated to raising the living standards of workers in the anime industry including livable wages. [1]

History

JAniCA is the first labor union to be formed for the Japanese animation industry since anime production began. On October 15, 2007 over 500 animators gathered together to announce the formation Toyoo Ashida Among the other creators who spoke at the October 13 press conference were director Satoshi Kon, animation director Moriyasu Taniguchi, Tokyo University graduate school professor Yasuki Hamano, editor Nobuyuki Takahashi and animation director Akihiro Kanayama.[2]

In June of 2008 the union was legally incorporated as an Unlimited Liability Company intermediary corporation to further continue improving the work conditions in the Japanese animation industry.[3]

In 2010 JAniCA launched their "2010 Young Animator Training Project." The animation labor group received 214.5 million yen (about US$2.27 million) from the Japanese government's Agency for Cultural Affairs, and it distributed most of those funds to studios to train young animators on-the-job during the year. One of the reasons for the support of the Agency for Cultural Affairs is the concern that more of the Japanese animation process is being outsourced overseas — thus leading to a decline in opportunities to teach animation techniques within Japan. In 2011 the Agency once again provided funding for JAniCA to select more young training projects under the same budgets.[4] [5] [6] [7]

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[3] http://www.animenewsnetwork.com/news/2008-06-06/japan-animator-labor-group-legally-incorporates
[4] http://www.janica.jp/press/press100428.pdf
[5] http://www.janica.jp/11topics.html#jinzaiikusei20100430
[6] http://www.animenewsnetwork.com/news/2010-05-04/japan-to-spend-214.5-million-yen-to-train-animators Japan to Spend 214.5 Million Yen to Train Animators
[7] http://www.animenewsnetwork.com/news/2011-05-27/4-anime-selected-for-2011-young-animator-training-project

External Links

- Official Site (http://www.janica.jp/)

Ravex in Tezuka World

Ravex in Tezuka World is a 2009 18-minute anime short film by Japanese band Ravex. It was featured in the album *Trax*, celebrating the 20th anniversary of Avex as well as the 80th birthday of Osamu Tezuka.

Plot

As "another story" set after the end of the original manga, the plot starts after Astro is found on a asteroid after his final act to save Earth (shown in the 1960s anime). The robot boy is rescued by the three members of Ravex, and he is miraculously revived by "Space Jack". The newly revived robot is named "Ratom" - built by combining Rock with Astro, and equipped with the power of music.

Professor Ochanomizu works with Space Jack to create the newly evolved Ratom.

Characters

A number of Tezuka characters appeared in the anime short:[1]

Main:

- Astro Boy
- Rock Holmes
- Princess Sapphire
- Ravex members (Shinichi Osawa, Taku Takahashi, Tanaka Tomoyuki)

Supporting:

- Pinoko
- Tink
- Hyakkimaru
- Unico
- Melmo
- Black Jack (character) (known as "Space Jack")

References

[1] http://www.animevice.com/ravex-in-tezuka-world/13-1591/

Chōjū-jinbutsu-giga

Chōjū-jinbutsu-giga

Animals wrestling on the first scroll of *Chōjū-jinbutsu-giga*.

Material	Paper and ink.
Created	12th century and 13th century
Discovered	Scrolls were known since created.
Present location	Tokyo National Museum Kyoto National Museum

Chōjū-jinbutsu-giga (鳥獣人物 画, lit. "Animal-person Caricatures"), commonly shortened to ***Chōjū-giga*** (鳥 獣 画, lit. "Animal Caricatures") is a famous set of four picture scrolls, or *emakimono*, belonging to Kōzan-ji temple in Kyoto, Japan. The *Chōjū-giga* scrolls are also referred to as ***Scrolls of Frolicking Animals*** and ***Scrolls of Frolicking Animals and Humans*** in English. Some think that Toba Sōjō created the scrolls, however it is hard to verify this. The right-to-left reading direction of *Chōjū-jinbutsu-giga* is still a standard method seen in modern manga and novels in Japan. *Chōjū-jinbutsu-giga* is also credited as the oldest work of manga. The scrolls are now entrusted to the Kyoto National Museum and Tokyo National Museum.

As opened, the first scroll illustrates anthropomorphic rabbits and monkeys bathing and getting ready for a ceremony, a monkey thief runs from animals with sticks and knocks over a frog from the lively ceremony. Further on, the rabbits and monkeys are playing and wrestling while another group of animals participate in a funeral and frog prays to Buddha as the scroll closes.

The scrolls were also adapted into several novels published by Geijutsuhiroba, the first book simply compiled the scrolls into one publication, now out of print. One of the books participated as part of the company's *Fine Arts Log* series as well as some were exclusive to certain exhibitions. Other companies like Misuzu Shobo and Shibundō also published books based on the *Chōjū-jinbutsu-giga* emakimono.

Although *Chōjū-jinbutsu-giga* is sometimes credited as the first manga,[1] there has been some disputes with the *Yomiuri Shimbun* newspaper. Seiki Hosokibara pointed to the *Shigisan-engi* scrolls as the first manga, and Kanta Ishida explained that the scrolls should be treated as masterpieces in their own right.

History

The *Chōjū-jinbutsu-giga* emakimono, belonging to the Kōzan-ji temple in Kyoto, Japan as an ancient cultural property,[2][3] were drawn in the mid-12th century, whereas the third and fourth scrolls date from the 13th century.[4]

> The work belongs to the decline of the Fujiwara period, but it expresses in one of its best aspects the artistic spirit of their age. The artist is a delightful draughtsman. His pictures of animals disporting [themselves] in the garb of monks are alive with satirical fun. They are a true fruit of the native wit; they owe nothing to China beyond a vague debt to her older artistic tradition; and they bear witness to that reaction against the solemnities of Buddhist art which we have noticed.

—George Bailey Sansom, quoted from *Japan, A Short Cultural History*.[5]

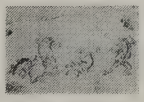
Most think Toba Sōjō created *Chōjū-jinbutsu-giga*, who created a painting a lot like *Chōjū-jinbutsu-giga*,[4] however it is hard to verify this claim.[6] [7] [8] The drawings of *Chōjū-jinbutsu-giga* are making fun of Japanese priests in the creator's time period, characterising them as toads, rabbits and monkeys. *Chōjū-jinbutsu-giga* is read and rolled out from right to left which can still be seen in manga and Japanese books.[9] *Chōjū-jinbutsu-giga* is credited as being the oldest work of manga in Japan, and is a national treasure as well as many Japanese animators believe it is also the origin of Japanese animated movies.[4] [10] In *Chōjū-jinbutsu-giga* the animals were drawn with very expressive faces and also sometimes used "speed lines", a technique used in manga til this day.[11] Emakimono like *Chōjū-jinbutsu-giga* and many others barely were seen in the public until they made their way into popular culture, with many common people imitating the style. Emakimono emerged very popular in the city of Ōtsu, Shiga, and being dubbed *Ōtsu-e* after its popularity in the city around the 17th century.[12] The first two scrolls are entrusted to the Tokyo National Museum, and the second two are entrusted to the Kyoto National Museum. The scrolls currently on display at Kōzan-ji are reproductions.[2] [4] [13]

Emakimono

The first scroll, which is considered the most famous, depicts various animals (frogs, rabbits and monkeys) frolicking as if they were human.[2] [4] [14] There is no writing on any of the scrolls; they consist of pictures only.[15] The first scroll is also the largest, with a length of 11 meters (36 ft) and 30 cm (1 ft) wide.[4] As the first scroll is opened, rabbits and monkeys are bathing and swimming in a lake, moving on past the mountains, cliffs and trees are rabbits and frogs making bow and arrows. Further more, more rabbits and frogs are bringing pots and boxes to a (currently) unknown event. Frogs and rabbits pass by monks with their cattle (wild boar, sika deer)[16] and a monkey runs away, supposedly stealing, and being chased by a rabbit with a long stick, further more a frog is lying on the floor who could have possibly been knocked over by the thief. Nearby, a celebration has started with two frogs dancing, and a group of animals having a conversation. Not too far from the celebration are animals wrestling and fighting and two monkeys holding a box. Far from the celebration are a group of animals at a funeral and a frog praying in front of a frog shaped Budai as the scroll closes.[17]

Gallery

Panel from the first scroll, depicting animals swimming and bathing for the upcoming ceremony.



Panel from the first scroll, depicting animals wrestling and fighting.

Panel from the first scroll, a monkey thief runs from animals with long sticks.

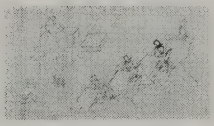
Panel from the fourth scroll, depicting monks sitting down and smoking their pipes.

Fragment from the first scroll Detail, depicting a frog holding a lilypad over a monk's head. Tokyo National Museum

Panel from the second scroll, dragons roar and scratching their backs.

Fragment from the fourth scroll, a man gets defeated in a wrestling match. Separated from the original at some point. Miho Museum

Panel from the fourth scroll, picturing two people jokingly playing tug-a-war with their heads.



Panel from the fourth scroll, samurai listen to their leader speak carefully.

Stamp for Kōzan-ji (高山寺) placed on the scrolls.

Publications

Four publications based on *Chōjū-jinbutsu-giga* have been released by the publisher Geijutsuhiroba. The first *Chōjū-jinbutsu-giga* book published by the company was *Kokuhō Emaki Chōjū-giga* (国宝 鳥獣画) which simply compiled the *Chōjū-giga* emakimono into one publication, released on February 2003, now out of print.[18] A publication made for the anniversary of *Chōjū-giga* entitled *Bijutsu Techō 2007 Nen 11 Gatsugō* (美術手帖2007年11月号) was released on October 11, 2007 as a part of the *Fine Arts Log* (美術手帖) series.[19] All four scrolls were published in actual size in their boxset publication entitled *Chōjū Jinbutsu Giga* released June 10, 2008.[20] Exclusive to the Suntory Museum of Art exhibition of *Chōjū-giga*, the same company released a book entitled *Kokuhō "Chōjū-jinbutsu-giga Emaki" no Zenbō-ten* (国宝『鳥獣人物 画』の全貌展).[21] *Chōjū-jinbutsu-giga* was also released in a *shinsōbon* (deluxe edition) by Misuzu Shobo.[22] In 1991 a book by Shibundō entitled *Chōjū-jinbutsu-giga to Okoe: Emaki* was published and written by Nobuo Tsuji.[23]

Disputes

The *Yomiuri Shimbun* newspaper with Kanta Ishida discussed different theories of what really is the "first manga". Manga artist, Seiki Hosokibara pointed to *Shigisan-engi* as the first manga in history. Ishida said that the scrolls be treated as masterpieces in their own right, and not be cubby-holed as just the origin of manga and they have no connection with contemporary manga and the domestic works we are familiar with today.[24]

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[18] "国宝 鳥 獣 画/鳥獣人物 画作品・資料集 [Data collection of national treasure picture scrolls Chōjū-giga/Chōjū-jinbutsu-giga]" (http://www.oi-bijutsukan.com/item-0611007.html) (in Japanese). Geijutsuhiroba. . Retrieved 2009-01-16.

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External links

- Miho Museum page for *Chōjū-giga* (http://www.miho.jp/booth/html/artcon/00000009.htm) (Japanese)
- The complete first scroll. Note:Click the page number on top of the page (http://akituya.gooside.com/choujyu_allall.htm) (Japanese)

Japanese

- Kyoto National Museum page for *Chōjū-giga* (http://www.kyohaku.go.jp/jp/tokubetsu/060422/shoukai/index.htm)
- Suntory Museum of Art page for *Chōjū-giga* (http://www.suntory.co.jp/sma/exhibition/07vol04chouju/index.html)
- Tokyo National Museum page for *Chōjū-giga* (http://www.tnm.go.jp/jp/servlet/Con?processId=00&ref=2&Q1=&Q2=&Q3=&Q4=11_____4171_&Q5=&F1=&F2=&pageId=E15&colid=A8)

English

- Kyoto National Museum page for *Chōjū-giga* (http://www.kyohaku.go.jp/eng/tokubetsu/060422/shoukai/index.htm)
- Suntory Museum of Art page for *Chōjū-giga* (http://www.suntory.com/culture-sports/sma/exhibition/07vol04/index.html)

Hokusai Manga

Manga (15 volume series)

Artist	Hokusai
Year	Published 1814-1878
Type	Wood block prints

The ***Hokusai Manga*** (北 漫画, "Hokusai's Sketches") is a collection of sketches of various subjects by the Japanese artist Hokusai. Subjects of the sketches include landscapes, flora and fauna, everyday life and the supernatural. The word *manga* in the title does not refer to the contemporary story-telling *manga*, as the sketches in the work are not connected to each other. Block-printed in three colours (black, gray and pale flesh), the Manga comprise literally thousands of images in 15 volumes, the first published in 1814, when the artist was 55. The final three volumes were published posthumously, two of them assembled by their publisher from previously unpublished material. The final volume was made up of previously published works, some not even by Hokusai, and is not considered authentic by art historians.

Publication history

The preface to the first volume of the work, written by Hanshu Sanjin (半洲散人), a minor artist of Nagoya, suggests that the publication of the work may be aided by Hokusai's pupils. Part of the preface reads:[1]

> This autumn the master [Hokusai] happened to visit the Western Province and stopped over at our city [Nagoya]. We all met together with the painter Gekkotei Bokusen (月光亭墨僊) [Utamasa II, well-known Nagoya artist, pupil of Hokusai's, and collator of Hokusai's later work] at the latter's residence, it being a very joyous occasion. And there over three hundred sketches of all kinds were made – from immortals, Buddhas, scholars, and women on down to birds, beasts, grasses, and trees, the spirit of each captured fully by the brush.

The final volume is considered spurious by some art historians.[2]

Sources of the Manga

The traditional view holds that, after the outburst of production, Hokusai carefully selected and redrew the sketches, arranging them into the patterns we see today. However, Michener (1958:30-34) argues that the pattern of the images on a particular plate were arranged by the wood carvers and publishers, not by the artist himself.

Legacy

The Manga evidence a dedication to artistic realism in portrayal of people and the natural world. The work was an immediate success, and the subsequent volumes soon followed. The work became known to the West since Philipp Franz van Siebold's lithographed paraphrases of some of the sketches appeared in his *Nippon: Archiv zur Beschreibung von Japon* in 1831. The work began to circulate in the West soon after Matthew C. Perry's entry into Japan in 1854.[3]

A page from the *Manga*, showing people with their faces hidden

Notes

[1] Michener, p. 13
[2] Hillier, p. 100
[3] Hillier, p. 107 and 110

References

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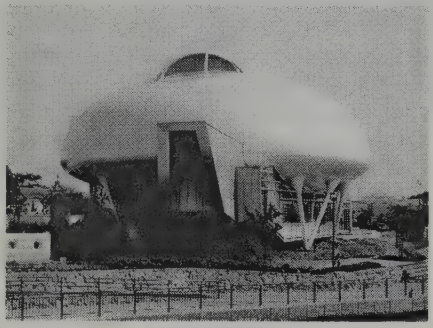
- Michener, James A. (1958). *Hokusai Sketchbooks: Selections from the Manga*. Rutland, Vermont & Tokyo: Charles E. Tuttle Company.

External links

- Gallery of the complete *Manga* and other works of Hokusai (http://visipix.dynalias.com/sites/specials/hokusai/hoku_start.htm)
- A complete Hokusai Book, Hokusai Manga Vol 12 in Touch & Turn format (http://www.touchandturn.com/hokusai/)
- Brief introduction to the *Manga*, including the preface to the first volume by Hanshu Sanji, and a gallery of images from the *Manga* (http://www.muian.com/muian08/08taito.html) at Muian no Shosō (無為庵乃書窓) (Japanese)
- Gallery of images from the *Manga* (http://www.hum.pref.yamaguchi.jp/ehon/ehon.htm) at Hagi Uragami Museum (山口県立萩美術館・浦上記念館) (Japanese)
- Hokusai's Ukiyo print world (http://www.hokusai.gr.jp) www.hokusai.gr.jp (Japanese)

Ishinomori Manga Museum

Ishinomori Manga Museum aka **Ishinomori Mangattan Museum** 石ノ森萬画館 (*Ishinomori Mangakan*) is a museum dedicated to the manga works of Shotaro Ishinomori, it sits on the bay facing the Pacific Ocean and Manga Island in Ishinomaki, Miyagi, Japan. Not to be confused with Ishinomori Memorial Museum. It was opened in 2001.



Mangattan Museum

External Sites

- Ishinomaki Manga Museum Website (Japanese only) [1]

References

[1] http://www.man-bow.com/manga/

Kyoto International Manga Museum

The **Kyoto International Manga Museum** (京都国際マンガミュージアム *Kyōto Kokusai Manga Myūjiamu*) is located in Nakagyō-ku, Kyoto, Japan. The building housing the museum is the former Tatsuike Elementary School. The museum opened on November 25, 2006. Its collection of 200,000 items includes such rarities as Meiji period magazines and postwar rental books.

Buildings and grounds of the museum

The museum is a public-private partnership of Kyoto Seika University and the city of Kyoto. The city provided the building and land. The university operates the facility under the oversight of a joint committee.

Facilities

The museum is divided into multiple public zones. One is the gallery zone; another is the research zone; the third is the collection zone. There are permanent and special exhibits, a Tatsuike history room, a museum shop, and a *kissaten*. The 140 m of stacks hold 40,000 volumes in the "manga wall."

Holdings

The museum holds many items of historical, as well as contemporary, interest. Highlights of the museum's collection include Japan Punch. Published by Charles Wirgman in Yokohama, it ran from the year Bunkyū 2 (1862) to Meiji 20 (1887).

Japan's first manga magazine was *Eshinbun Nihonchi* from 1874. The nation's first children's manga magazine was *Tokyo Pakku* (established in 1907).

Operations

The Kyoto International Manga Museum is open from 10:00 a.m. to 6:00 p.m. Guests may enter until 5:30 p.m. It is open daily except Wednesdays (if Wednesday is a holiday, the closure moves to Thursday). It closes at the end of the year and remains closed until after the New Year holidays. The admission fee is 500 yen for adults, 300 yen for high school and junior high school students, and 100 yen for elementary students and younger. Special exhibitions within the museum may carry additional admission fees.

Access

The nearest station is Karasuma Oike on the Karasuma and Tōzai Lines of the Kyoto Municipal Subway. Karasuma Oike is the closest bus stop.

External links

- Kyoto International Manga Museum [1] English site

Source

This article incorporates material from the article 京都国際マンガミュージアム (*Kyōto Kokusai Manga Mūjiamu*) in the Japanese Wikipedia, retrieved on December 23, 2007.

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[1] http://www.kyotomm.jp/english/

Manga outside Japan

Manga, or Japanese comics, have appeared in translation in many different languages in different countries, including Brazil, Korea, mainland China, Hong Kong, Taiwan, France,[1] Germany, Mexico, Argentina,[2] Spain,[3] Italy, and many more. In the United States, manga comprises a small (but growing) industry, especially when compared to the inroads that Japanese animation has made in the USA. One example of a manga publisher in the United States, VIZ Media, functions as the American affiliate of the Japanese publishers Shogakukan and Shueisha. VIZ Media has published many popular titles such as *Dragon Ball*, *One Piece*, *Neon Genesis Evangelion*, *Rurouni Kenshin*, *Naruto*, *Yu-Gi-Oh!*, *Fullmetal Alchemist*, *Bleach* and the various works of Rumiko Takahashi. The UK has fewer manga publishers than the U.S.

Flipping

Since written Japanese fiction usually flows from right to left, manga-artists (*mangaka*) draw and publish this way in Japan. When first translating various titles into Western languages, publishers reversed the artwork and layouts in a process known as "flipping", so that readers could follow the books from left-to-right. However, various creators (such as Akira Toriyama) did not approve of their work being modified this way, and requested that foreign versions retain the right-to-left format of the originals. Soon, due to both fan demand and the requests of creators, more publishers began offering the option of right-to-left formatting, which has now become commonplace in North America. Left-to-right formatting has gone from the rule to the exception.

Translated manga often includes notes on details of Japanese culture that foreign audiences may not find familiar.

One company, TOKYOPOP (founded 1997), produces manga in the United States with the right-to-left format as a highly publicized point-of-difference. They are widely credited with starting a boom in manga sales, particularly amongst teenage girls. Some critics have complained that their aggressive publishing schedule emphasizes quantity over quality, and might be responsible for translations which many feel to be of sub-optimal quality. Many also frown upon the company for their frequent localization changes, including additions such as American slang, excessive swearing that is not to be found in the Japanese originals of the same titles, and joke rewrites, among others. The critics tend to admit that their contributions to the success of manga in America have been considerable.

France

"French exception"

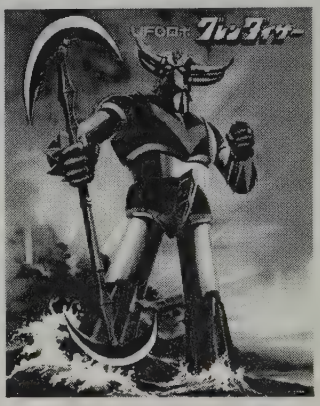
France has a particularly strong and diverse manga market. Many works published in France belong to genres not well represented outside of Japan, such as to adult-oriented drama, or to experimental and *avant-garde* works. Early editors like Tonkam have published Hong-Kong authors (Andy Seto, Yu & Lau) or Korean authors (Kim Jae-hwan, Soo & Il, Wan & Weol and Hyun Se Lee) in their *manga* collection during 1995/1996 which is quite uncommon. Also, some Japanese authors, such as Jiro Taniguchi, are relatively unknown in other western countries but received much acclaim in France.

In cultural terms, the sheer popularity and diversity of manga in France may result from that country having a well-established and respected comics-market of its own. Also, an exceptionally reduced number of TV channels in the 1970s and 1980s may explain the powerful impact the Japanese animation had on the audience: since viewers had little choice, Japanese animation quickly became mainstream. Since its introduction in the 1990s, *manga* publishing and *anime* broadcasting have become intertwined in France, where the most popular and exploited *shōnen*, *shōjo* and *seinen* TV series were imported in their paper version. Therefore, Japanese books ("manga") were naturally and readily accepted by a large juvenile public who was already familiar with the series and received the *manga* as part of their own culture. A strong parallel backup was the emergence of Japanese video games,

Nintendo/Sega, which were mostly based on *manga* and *anime* series.

Nippon Animation era (1978 – 1986)

One major reason for the success of *manga* in France may lie in the fact that its corollary, the Japanese animation, had previously appeared in that country on public television-channels in the late 1970s and early 1980s. Unlike other European countries, at this time there were only three TV channels. All of them were public and hosted shows for children. *Shōnen* and *Shōjo* series like *UFO Robot Grendizer*, *Captain Future*, *Candy Candy* and *Captain Harlock* are iconical of this era.



Possibly the first *anime* introduced into France: *UFO Robot Grendizer* (1978), an introduction to *manga* culture. The opening theme, by Saban, became an instant hit.

Producer Jean Chalopin quickly contacted some Japanese studios, such as Toei[4] (who did *Grendizer*); and Tokyo Movie Shinsha, Studio Pierrot and Studio Junio produced French-Japanese series. Even though made completely in Japan by character-designers such as Shingo Araki, the first Chalopin production of this type, *Ulysses 31* took thematic inspiration from the Greek *Odyssey* and graphic influence from Stanley Kubrick's *2001: A Space Odyssey*. *Ulysses 31* went on sale in 1981, other shows produced by DiC Entertainment followed in 1982, *Jayce and the Wheeled Warriors*, *Mysterious Cities of Gold*, later *M.A.S.K.*, etc. Such series were enough popular to allow the introduction of licensed products such as tee shirts, toys, stickers, mustard glass, mugs or *keshi*. Also followed a wave of *anime* adaptations of European tales by Studio Pierrot and mostly by the Nippon Animation studio, *e.g.* Johanna Spyri's (1974), Waldemar Bonsels's (1975), Hector Malot's (1977), Cécile Aubry's (1980), or Jules Verne's *Around the World with Willy Fog* (1983), notable adaptation of American works were Mark Twain's *Adventures of Tom Sawyer* (1980) and Alexander Key's *Future Boy Conan*. Interesting cases are Alexandre Dumas, père's *The Three Musketeers* adapted to *Dogtanian and the Three Muskehounds* (1981) and Sir Arthur Conan Doyle's Sherlock Holmes become *Sherlock Hound* (1984), both turned human characters into anthropomorph animals.

Such anthropomophism in tales comes from old and common storytelling traditions in both Japanese and French cultures, including the *Chōjū giga emaki* (the true origins of *manga*) of Toba Sōjō (1053–1140), and the animal fables of Jean de La Fontaine (1621–1695). Changing humans to anthropomorphized dogs reflects a known form of Cynicism, the European philosophy evident in many modern countries: etymologically speaking, the bite of the Cynic comes from the fact he is a dog (*cyno* means "dog" in Greek). The adaptations of these popular tales made easier the acceptance and assimiliation of semi-Japanese cultural products in countries such as France, Italy or Spain. The localization including credits removal by Saban or DiC, was such that even today, twenty or thirty years later, most of French adults who have watched series like *Calimero* (1974) adapted from an Italian novel, *Wanpaku Omukashi Kum Kum* (1975), *Barbapapa* (1977) adapted from a French novel, or *Monchichi* (1980) as kids don't even know they were not local animation but "Japananimation" created in Japan, South Korea, China or North Korea.

Toei era (1987 – 1996)

In 1986 and 1987 three new private or privatized television channels appeared on French airwaves. An aggressive struggle for audience, especially on children television shows, started between the two public and the two private channels. After the private channels lost market share, they counter-attacked with a non-Japanese lineup, mostly American productions such as Hanna-Barbera. This ploy failed, and TF1 remained pre-eminent in children's TV shows with its Japanese licenses.

In 1991 French theaters showed an *anime* feature-film for the first time: Katsuhiro Otomo's *Akira*, a teen-rated, SF movie supported by manga publisher Glénat but poorly distributed and a limited success. TF1 Video edited the video (VHS) version for the French market, and *Akira* quickly became an *anime* reference. However, Japanese animation genre became massively exploited by TV shows from the late 1980s onwards, most notably the cult Club Dorothée show (mostly dedicated to Toei anime and tokusatsu series). In fact, the commercial relationship between the Japanese studio and the French show producers were so good, that the French presenter was even featured in a Metal Hero Series episode as guest star.

In 1991, *Akira*, probably the first *anime* feature film released in France. "OST CD and manga now on sale".

Just as in a Japanese *manga* series magazine, Club Dorothée audience voted by phone or minitel to select and rank their favourite series. Top-rank series continued the following week, others stopped, then a hundred of series aired the show. This imported Japanese marketing method had never previously operated in France, and never has since. The most popular series were *Dragon Ball* and later its sequel, *Dragon Ball Z*, which became number one, and was nicknamed *le chouchou* (the pet") by the show presenter, Dorothée. As the series kept number one for several months, Dorothée invited Akira Toriyama (Toei Animation), creator of the series, on the TV show studio to introduce him to the French audience and award him a prize in the name of the TV show.

Saint Seiya became the second *anime* series to achieve popularity in France. It too belonged to the *seinen* genre, and thus showed more violence - directed towards an older audience - than the Nippon Animation studio *shōnen/shōjo* series of the 1970s and 1980s. Notable Toei and non-Toei *anime* series broadcast by that time on French TV included *Captain Tsubasa*, *Robotech*, *High School! Kimengumi* and *Kinnikuman*. This cult TV show ran from 1987 to 1997 and had unpredicted effects and a deep influence on French culture. Not only it created a generation of Japanophile, but it did set a strong base for a durable and massive exploitation of *manga* publishing and *anime* video (DVD) in the following decade. The reason is most broadcast *anime* series were adaptations of existing *manga*, and that the grown up children would be later able to buy *manga* and DVD boxsets (TF1 Video and others) of their favourite childhood series.

Generational conflict around manga (1990 to 1995)

Glénat published the first manga issued in France, *Akira*, in 1990 — supported by the respected newspaper *Libération* and by the national TV channel Antenne 2. Followers included *Dragon Ball* (1993), *Appleseed* (1994), *Ranma 1/2* (1994) and five others. In the mid-1990s, both *anime* and *manga* became a social phenomenon in France, with different magazines in B5 size like *Kameha* (Glénat) and later *Manga Player* (MSE).

At the same time a controversy arose among some parents. In particular, the conservative association *Familles de France* started a media polemic about the undesirable contents, such as violence, portrayed in the Club Dorothée, a kids' TV show. By this time, a generational conflict had arisen between the young fans of "Japanimation" (in use until *anime* became mainstream) and the older *Japoniaiseries* (a pejorative pun for *Japonaiseries*, literally "Japanese stuff" and "*niaiseries*", "simpleton stuff") . Ségolène Royal even published a book, *Le Ras le bol des bébés zappeurs*

in which Manga are described as decadent dangerous and violent. She hasn't changed her position on that topic yet. The same adult content controversy was applied to *hentai* manga, including the notorious, "forbidden", *Shin Angel* by U-Jin, published by pioneers such as Samourai Editions or Katsumi Editions and later to magazines. The first *hentai* series magazine, "Yoko", featured softcore series like Yuuki's *Tropical Eyes*. It was first issued in late 1995. The same year, the noir and ultra-violent series, *Gunnm* (aka *Battle Angel Alita*), was serialized in a slim, monthly, edition. Around the same period a hardcore version of Yoko magazine *Okaz* was issued.

Anime clearance and manga emergence (1996 to 1998)

In Japan, television broadcasters scheduled series such as *Hokuto no ken*, *Saint Seiya* and *City Hunter* late at night for a teen and adult audience. French television finally discontinued these edited series, and the Club Dorothée, broadcast on private channel TF1, started to replace Japanese content with European or American animation series (imitating their rival public-channel television shows) and with French sitcoms. Even though the French-Belgian animation studios got rid of serious competition, the show lost its phenomenal audience and stopped in 1997. The mistake made by the Club Dorothée producers had to do with a cultural view: in France, as in most Western countries, animation was seen as a genre in its own right, a product dedicated to children not adults. An animation feature was not considered the same as a live-action film, which is totally different in Japan. Series were massively licensed to Toei without consideration of age ratings.

In 1996 the production group of Club Dorothée set up a cable/satellite channel dedicated to *manga* and *anime*. The new channel changed its name to *Mangas* in 1998: the concepts of *anime* and *manga* have become intertwined in France, and *manga* actually became the mainstream generic term to designate the two media. The channel broadcasts former discontinued series from the Club Dorothée both to nostalgic adults and to new and younger generations.[9]

Cultural integration and revival (1999 to 2005)

In the 2000s *anime* feature films, and by extension *manga*, are regarded with more respect than before. In late 1999 respected newspapers such as *Le Monde* gave critical acclaim to Hiroyuki Okiura's *Jin-Roh*, and in 2000, Hayao Miyazaki's *Princess Mononoke* became a commercial success, probably the biggest for an *anime* feature.

In 2004, Mamoru Oshii's *Innocence: Ghost in the Shell 2* became the first animation finalist in the prestigious International Film Festival of Cannes, which demonstrates a radical perspective change and a social acceptance of Japanese *anime/manga*. Since 2005, contemporary Japanese series such as *Naruto*, *Initial D*, *Great Teacher Onizuka*, *Blue Gender* or *Gunslinger Girl* appeared on new, analog/digital terrestrial (public) and on satellite/broadband (private) channels. As the highly aggressive competition who raged once between, the sole two or three available channels no more exists in the new, vast, and segmented French TV offer, the *anime* is doing a revival in France.

Manga made in France

A surge in the growth of manga publishing circa 1996 coincided with the *Club Dorothée* show losing its audience - which eventually led to the show going off the air. Some early publishers like Glénat, adapted manga using the Western reading direction and its induced work of mirroring each panel and graphical signs, and also using a quality paper standard to the Franco-Belgian comics , while others, like J'ai Lu, were faithful to the original manga culture and not only kept the original, inverted, Japanese direction reading but also used a newspaper standard, cheap quality, paper just like in Japan. The Japanese manga was such an important cultural phenomenon that it quickly influenced French comics authors. A new "French manga" genre emerged, known as "La nouvelle manga" ("lit. the new manga") in reference to the French Nouvelle Vague.

Brazil

Before the 1990s some trial marketing of manga took place in Brazil, including *Mai - The extra sensitive girl*, *Akira* (which was cancelled) and *Lone wolf and cub*. The Brazilian comic market started in the mid-1990s with *Ranma 1/2*, although the publication did not prove successful. It was followed by the Pokémon manga being released by Conrad in the late 1990s, during the Pokémon boom.

In 2002, Conrad published *Saint Seiya* and *Dragon Ball* (both titles already well known, since the equivalent anime had become highly successful in the 1990s). After the success of these titles, Conrad released not only trendy manga like *One Piece*, *Vagabond*, *Neon Genesis Evangelion*, and *Slam Dunk*, but also classic manga like Osamu Tezuka titles (including *Adolf* and *Buddha*), *Nausicaä*, and less known titles like *Bambi* and *Sade*.

In 2003, the Japanese-Brazilian company Japan Brazil Communication (JBC) started publishing manga, releasing Rurouni Kenshin, Rayearth and Sakura Card Captors. As of 2009 JBC publishes Clamp titles and popular titles like *Negima!*, *Fruits Basket*, *Death Note*, *Fullmetal Alchemist*, *Yu-Gi-Oh*, *Love Hina* and *Video Girl Ai*.

In 2004, Panini started publishing manga, with the release of *Peach Girl* and *Eden*. The editor was criticized because of bad translation and for releasing flipped titles, but since then started publishing in the original way. As of 2010 Panini publishes the most popular manga in Brazil: *Naruto* and *Bleach*.

Originally, Brazilian manga appeared with about half the size of a tankoubon (about 100 pages of stories and two to eight pages of extras), but as of 2009 most manga is released in the original format, with the exception of the ones published by JBC.

Shōjo-manga fans criticized publishing houses for ignoring shōjo manga with only *Peach Girl*, CLAMP titles, *Fruits Basket*, *Angel Sanctuary* and *Fushigi Yuugi* available in this genre until 2006. However, in 2006 several of shōjo manga series were started: *MeruPuri*, *Kare Kano*, *Gravitation*, *Bijinzaka* and *Zettai Kareshi* are currently being published with titles like Vampire Knight, Paradise Kiss, Nana, Princess Princess, among others already licensed.

Germany

Although the German-language areas support a relatively small comic market and usually react slowly in comparison to other European countries, manga created a new boom.

A volume of *Barefoot Gen* was licensed in Germany in the 1980s, as was *Japan Inc.*, published by small presses. *Akira*'s first volume was not very popular. Paul Malone attributes the wider distribution of manga in the late 1990s to the fledgling commercial television stations showing dubbed anime, which lead to the popularity of manga. Malone also notes that the native German comics market collapsed at the end of the 1990s.[5] Manga began outselling other comics in 2000.[6]

With a few other series like *Appleseed* in the following years, the "manga movement" picked up speed with the publication of *Dragon Ball*, the first un-flipped German manga, in late 1996. Today, manga account for approximately 70–75% of all comics published in Germany, with female readers outnumbering male manga fans.

The first German manga magazine, *Manga Power* by Feest Comics, was launched in 1996. The first issue featured *Ranma 1/2*, *Hellhounds Panzer Cops* (based on the American edition of *Kerberos Panzer Cops*), and *AD Police*.

Indonesia

Manga has become one of fastest-growing consumer industries, and Indonesia is now one of the biggest manga markets outside of Japan. Manga in Indonesia is published by Elex Media Komputindo, Acolyte, Level Comic, M&C and Gramedia, and has greatly influenced Indonesia's original comic industry.

The wide distribution of scanlations actually contributes to the growth of publication of bootleg manga, which is printed in lower quality. One of the most notable publisher is Seventh Heaven which publishes bootleg version of One Piece. Many popular titles, such as Bleach, Loki, Magister Nagi, Rose Hip Zero, and Kingdom Hearts, have been pirated, which draws controversy toward manga readers in Indonesia.

Some people support the piracy because the local publishers do not publish the demanded popular titles, but legal manga supporters argue that the bootleg releases risk the local publisher to publish the manga because the original Japanese licensor will see this as negative stance of manga market in Indonesia. Most of the bootlegs are also sold with the same or even higher price than the legal version.

Oceania

In Australia and New Zealand, many popular Japanese- and Chinese-language manga and anime are distributed by Madman Entertainment.

Russia

Comics never gained high popularity in Russia, only few Marvel's titles being a moderate success.[7] Russian readers traditionally considered them children's literature, so the manga market developed late.[8] [9] A strong movement of anime fans helped to spread manga.[10] The general director of Egmont Russia Lev Yelin commented that the most popular manga series in Japan are comics which "contain sex and violence", so they probably won't be published in Russia.[9] A representative of Sakura Press (the licensor and publisher of *Ranma ½*, *Gunslinger Girl* and some other titles) noted that although this niche is perspective, it's hard to advance on the market, because "in Russia comics are considered children's literature".[9] It is also impossible for publishers to predict the success or failure of any specific title.[10] On the contrary, Rosmen's general director Mikhail Markotkin said the whole popularity of comics doesn't matter, as only artistic talent and good story make a successful project, and only such manga "will work" on the market.[10]

The first officially licensed and published manga series in Russia was *Ranma ½*.[11] Sakura Press released the first volume in 2005.[10] Since then several legal companies appeared, including Comics Factory and Comix-ART. Comix-ART, which is working in collaboration with Eksmo, one of the largest publishing houses in Russia,[12] [13] was the first company to publish Original English-language manga (usually called "manga" or just "comics"), such as *Bizenghast*, *Shutterbox* and *Van Von Hunter*.

Singapore

The company Chuang Yi publishes manga in English and Chinese in Singapore; some of Chuang Yi's English-language titles are also imported into Australia, New Zealand and the Philippines.

Thailand

In Thailand, before 1992, almost all available manga were fast, unlicensed, poor quality bootlegs. However, due to copyright laws, this has changed and copyrights protect nearly all published manga. Thailand's prominent manga publishers include Nation Edutainment, Siam Inter Comics, Vibulkij, and Bongkoch.

Many parents in Thai society are not supportive of manga. In October 2005, there was a television programme broadcast about the dark side of manga with exaggerated details, resulted in many manga being banned. The

programme received many complaints and issued an apology to the audience.

United States

The growth of manga translation and publishing in the United States has been a slow progression over several decades. The earliest manga-derived series to be released in the United States was a redrawn American adaptation of Osamu Tezuka's *Astro Boy* published by Gold Key Comics starting in 1965. The first manga to be published in the US with its original artwork intact was a ten-page story by Shinobu Kaze, "Violence Becomes Tranquility", which appeared in the March 1980 issue of *Heavy Metal*.[14] In December 1982 the San Francisco-based publisher Educomics released a colorized and translated version of Keiji Nakazawa's *I Saw It*. Four translated volumes of Nakazawa's major work *Barefoot Gen* were also published in the early 1980s by New Society Publishers.[15] Short works by several *Garo*-affiliated artists including Yoshiharu Tsuge and Terry Yumura appeared in May 1985 in *RAW*'s no. 7 "Tokyo Raw" special.

In 1987, Viz Comics, an American subsidiary of the Japanese publishers Shogakukan and Shueisha, began publishing translations of three manga series - *Area 88*, *Mai the Psychic Girl*, and *The Legend of Kamui* - in the U.S. in association with the American publisher Eclipse Comics. Viz went on to bring English translations of popular series such as *Ranma ½* and *Nausicaä of the Valley of the Wind* in the late 1980s and early 1990s. Some other American publishers released notable translations of Japanese comics in this period, such as First Comics' serialization of *Lone Wolf and Cub* which started in May 1987. However, the first manga to make a strong impression on American audiences was Katsuhiro Otomo's *Akira*, which was brought to the United States in colorized form in 1988 by Epic Comics, a division of Marvel.[16]

Throughout the 1990s, manga slowly gained popularity as more was released for the US market. Viz Media, Dark Horse and Mixx (now Tokyopop) were all significant contributors to the growing pool of translated manga. Both Mixx and Viz published manga anthologies: *MixxZine* (1997–1999) ran serialized manga such as *Sailor Moon*, *Magic Knight Rayearth* and *Ice Blade*, while Viz's *Animerica Extra* (1998–2004) featured series including *Fushigi Yugi*, *Banana Fish* and *Utena: Revolutionary Girl*. In 2002 Viz began publishing a monthly American edition of the famous Japanese "phone book"-style manga anthology *Shonen Jump* featuring some of the most popular manga titles from Japan, including Dragon Ball Z, *Naruto*, *Bleach* and One Piece. Its circulation far surpassed that of previous American manga anthologies, reaching 180,000 in 2005.[17] Also in 2005, Viz launched *Shojo Beat*, a successful counterpart to *Shonen Jump* aimed at female readers.

In 2002, Tokyopop introduced its "100% Authentic Manga" line, which featured unflipped pages and were smaller in size than most other translated graphic novels. This allowed them be retailed at a price lower than that of comparable publications by Viz and others. The line was also made widely available in mainstream bookstores such as Borders and Barnes & Noble, which greatly increased manga's visibility among the book-buying public.[18] After Tokyopop's success, most of the other manga companies switched to the smaller unflipped format and offered their titles at similar prices.

As of 2010 a large number of small companies in the United States publish manga. Several large publishers have also released, or expressed interest in releasing manga. Del Rey translated and published several Japanese series including *xxxHolic*, *Tsubasa: Reservoir Chronicle* and, *Negima!: Magister Negi Magi*, while Harlequin has brought its Ginger Blossom line of manga, originally released only in Japan, to the United States as well.

Other distribution methods

Another popular form of manga distribution outside of Japan involves Internet scanlations (or *scanslations*). Typically, a small group of people scan the original version of a series with no current license in the language which they wish to translate it to, translate it, and freely distribute it; usually through the use of IRC or BitTorrent. Most scanlation groups request that downloaders cease distribution and purchase official copies in the event that their projects become licensed, though it is a common concern that readers will continue to use these unauthorized copies. Many readers prefer scanlations due to the frequent changes found in official translations, though scanlations are more likely to have some unintentional mistakes due to the varying degrees of skill employed by the unpaid translators. Some scanlators do make edits, though it is rare, especially compared to the official manga translation industry.

Manga influences

Manga has proved so popular that it has led to other companies such as Antarctic Press, Oni Press, Seven Seas Entertainment and TOKYOPOP, as well as long-established publishers like Marvel and Archie Comics, to release their own manga-inspired works that apply the same artist stylings and story pacing commonly seen in Japanese manga. One of the first of these such works came in 1985 when Ben Dunn, founder of Antarctic Press, released *Mangazine* and *Ninja High School*.

While Antarctic Press actively refers to its works as "American Manga", it does not source all of these manga-inspired works from the United States. Many of the artists working on Seven Seas Entertainment series such as *Last Hope* and *Amazing Agent Luna* are Filipino and TOKYOPOP has hired a variety of Korean and Japanese artists to work on titles such as *Warcraft* and *Princess Ai*. Many of these works have been classified on the Internet with titles such as OEL Manga, MIC, and World Manga, although none of these terms have actually been used by manga companies to describe these works on the books themselves.

In Germany, as manga began outselling domestic comics in 2000, German publishers began supporting German creators of manga-styled comics. Jürgen Seebeck's *Bloody Circus* was not popular amongst German manga readers due to its European style, and other early German mangaka were affected by cancellations. After this, German publishers began focussing on female creators, due to the popularity of shoujo manga, leading to what Paul Malone describes as a "home-grown shōjo boom", and "more female German comics artists in print than ever before". However, to seem genuinely manga-influenced, stylistic conventions such as sweatdrops are employed to ensure "authenticity", original German works are flipped to read in a right-to-left style familiar to manga readers, author's afterwords and sidebars are common, and many German manga take place in Asia.[6]

The Arabic language manga "Canary 1001" is by a group calling themselves Amateam, whose director is Wahid Jodar, from the United Arab Emirates.[19] [20] Another Arab language manga is *Gold Ring*, by Qais Sedeki, from 2009, also from the United Arab Emirates.[21] [22] [23] Both groups of artists use the word "manga" for their work.[19] [23]

In May 2010, Glenat Spain introduced their new line of works known as *Linea Gaijin*[24] which showcases the works of several Spanish and Latin American comic book artists. This is an effort on the part of Glenat to bring fresh new content and breed a new generation of manga-insipired artists that grew up reading manga. The line began with tittles such as *Bakemono*, *Dos Espadas*, and *Lettera* that were shown on the *Salon de Manga de Barcelona*[25] in October 2010, but it would later introduce other works as well.

Many Western webcomics are influenced to varying degrees by manga. Some, like Megatokyo, follow traditional manga artwork and plotlines closely. Others, like Sinfest or Girly, incorporate Western techniques and do not follow traditional Japanese manga story elements.

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External links

- 800 Anime/Sentai series broadcast in France from the 1970s up to 2000s (http://albator.com.fr/AlWebSite/desliste.php)
- Anime series broadcast in Italy (http://www.siglandia.net/borsino 45 italiani.htm)
- Japanimation? The uncredited studios list (http://xoomer.alice.it/fedgrame/co-productions.htm)
- Mangajima.com (http://www.mangajima.com) (French)

Tokyopop Manga Creator

The Tokyopop Manga Creator is an expansion to the My Comic Book Creator software program by PlanetwideGames, it is also a standalone product that offers many things such as characters, scenery and speech bubbles for users to create their own manga based stories.

Tokyopop Manga Creator	
Developer(s)	PlanetwideGames
Publisher(s)	Tokyopop
Distributor(s)	Tokyopop
Platform(s)	Windows
Media/distribution	DVD-ROM
System requirements	Windows XP/Vista

Anime and manga fandom

Anime and manga fandom is a worldwide community of fans of anime and manga.

Otaku

Otaku is a Japanese term for people with obsessive interests, including anime, manga, or video games. In its original context, the term *otaku* is mildly offensive, implying that a person is somewhat socially inept. *Otaku* can be seen as being similar to the English terms *geek* or *nerd*. However, the term started to be used by anime and manga fans themselves in a positive way, and today it is often used by those outside of the fandom to refer to fans of anime or manga. Although those new to the fandom may use it in this sense also, those more experienced know its original negative connotations and would not usually use it to refer to themselves. Other fans, typically the newer fanbase, have used the term to describe themselves with pride.

History of the fandom

Although there have always been those with an interest in anime, the fandom as a community started in the 1970s. One early instance of fans uniting themselves as a fandom came with the anime Space Battleship Yamato; when it stopped airing on Japanese television, the fans banded together to get it back on the air.[1]

In Japan, anime and manga are referred to collectively as the content industry: anime, video games, manga, and other related merchandise are different types of media focused around the same content.[2]

However, the manga market in Japan is beginning to decline. In 2007, the manga industry showed a 4% decrease in sales from the previous year, its fifth consecutive year of decline. Japanese and American researchers have proposed that this may be due to the decrease in the young population in Japan and a lack of interest in reading. The manga critic and translator Matt Thorn stated that there was a growing dissatisfaction with the lack of originality found in many manga.[3] Al Kahn, CEO of 4Kids Entertainment, stated that "Manga is a problem because we are in a culture that is not a reading culture" and that "Manga is dying in Japan."[4] Liza Coppola, vice president of Viz Media, said that the widespread availability of cell phones and ability to view anime and manga on cell phones is likely the cause of decline in demand for anime and manga.[5]

In the United States

In the United States, the fandom began as an offshoot of science fiction fandom, with fans bringing imported copies of Japanese manga to conventions.[6] Before anime began to be licensed in the U.S., fans who wanted to get a hold of anime would leak copies of anime movies and subtitle them, thus marking the start of fansubs. By 1994, anime had become more common in the U.S., and had begun being translated into English and shown on television, most commonly shōnen series such as Pokemon and Astro Boy. Gilles Poitras identifies "generations" or "waves" of anime fans in his *Anime Essentials* book.[7]

According to Mike Tatsugawa, the founder and CEO of the Society for the Promotion of Japanese Animation, the first milestone for anime in the U.S. was in the 1980s with the advent of the Internet. With the Internet, fans were able to more easily communicate with each other and thus better able to exchange fan-subtitled tapes and higher quality versions of anime.[8] Some experts, such as Susan Napier, a Professor of Japanese Language and Literature, say that *Akira* marked the first milestone.[9] However, most experts agree that the next milestone was in 1992 when U.S. Renditions, a film importer, released the first English-subtitled anime videotape that year, entitled *Gunbuster*. According to Tatsugawa, the success of *Gunbuster* triggered a flurry of releases.[8]

Due to the localization process, many people who grew up watching anime did so not realizing that it originated in Japan. After the success of *Power Rangers* (which first aired in 1993), U.S. television companies began broadcasting *Sailor Moon* and *Dragonball Z* in 1995 and 1996 respectively. However, due to the relative failure of the latter two (both shows brought success when aired at a later time on Cartoon Network), anime did not seem like it would become mainstream.[2] However, the anime boom in the U.S. began with the airing of the anime series *Pokémon*[2] in syndication in 1998, which served as proof to U.S. broadcasters and distributors that Japanese media could succeed in the U.S. market. It was only after *Pokémon* and *Power Rangers* left the mainstream that U.S. audiences became aware of anime's Japanese origins.[2]

Appeal of anime and manga

One major appeal of anime is its artwork; some fans claim that its visual quality is superior to that found in most cartoons made in the United States[8] and many ignore all non-Japanese animation. One fan described enjoying anime because "there is no dividing line between special effects and what is real...it's just the way somebody imagined it." Another fan has also said that "only Japan can write a good story."[10] The content editor of *Anime Fringe*, Holly Kolodziejczak, described being amazed by anime's depth that was unlike the cartoons she had seen before: "the characters had real personalities, their own feelings and motivations for their actions, strengths and flaws that enhanced their characters. They were more like real people, and thus people could much more readily identify with them."[11] Larry Green of Nausicaa.net agreed and added that anime discusses subjects for both adults and children whereas in the United States animation is traditionally for children. He also stated that any viewer would be able to find something to their liking due to anime's large scale of production.[12]

Susan J. Napier, a Professor of Japanese Language and Literature, stated that anime fans "find refuge in a culture that diverges from the typical American way of life." She pointed out that fascination with Japanese culture is not a new concept and has existed since the mid-19th century. For example, an 1876 painting by Claude Monet entitled *La Japonaise* depicts Monet's wife wearing a kimono, with Japanese hand fans shown in the background. Napier described this interest in Japan as an "escape from the Industrial Revolution ... a pastoral utopia" for many Europeans.[9]

Fan service

Although fan service usually refers to sexually provocative scenes,[13] it also refers more generally to events of little plot value designed to excite viewers or simply make them take notice, such as big explosions and battle scenes.[14] When anime and manga are translated into English by U.S. companies, the original work is often edited to remove some of the fan service to make it more appropriate for U.S. audiences. Mike Tatsugawa explained this change as a result of a difference between cultural values of Japan and the U.S.[7] [8] In fact, some anime seem to feature little else other than fan service as their selling point.[15] However, some believe that the prevalence of fan service indicates a lack of maturity within the fandom; an editor of Del Rey Manga joked that manga *Negima!*, which contained fan service, should be rated as "for immature readers 16+" rather than for "mature readers 16+".[13]

Learning about Japan

Language

Anime and manga have stimulated many young people to learn the Japanese language. In the 1970s, Naoka Takaya's Saskatoon Japanese Language School was founded with a student body consisting of primarily Japanese-Canadians interested in polishing their language skills for their return to Japan.[16] However, popularity for the language began to rise; the Japanese Language Proficiency Test was first held in 1984 in response to growing demand for standardized Japanese language certification.[17] Yuki Sasaki, who works for the Japanese language program at the University of Georgia, noted that when she first started in the program in 1994, most students were interested in Japanese for internal business majors; however, in 2004, students are more interested in "translating Japanese pop-song lyrics and talk excitedly about the Japanese cartoon character Card Captor Sakura."[18] Echoing this sentiment, Takaya also stated that about 60% of her students are studying Japanese because of anime.[16]

Despite some fansubbers declaring (due to fansubbing's illegality) that they will stop distribution once a series is licensed, many fansubbed versions of anime are produced because of the stiff localization process in official translations.[2] According to one survey only 9% of fans prefer dubbing over subs; some fans believe that the localization process degrades the quality of anime and thus look to fansubs for the purer form of Japanese culture, feeling that something is lost in translation.[2] Most hardcore fans are motivated by the desire not to miss the jokes and puns present in Japanese anime and manga.[16] In fact, most people interested in anime express at least a passing desire to learn Japanese, but usually choose not to, due to either time constraints or rumours about the difficulty involved in learning Japanese.[2] Japanese terms are so well integrated into the anime and manga fan culture that during a Fanime convention, a newcomer expressed confusion at some of the announcements because she was unable to understand the Japanese words used.[2] As fans become more proficient at Japanese; they often also become more critical toward the quality of various translations; some critique the different translations of a single series by different fansub groups.[2]

Some fans even decide to translate professionally. In fact, fluent English speakers who know sufficient Japanese are often preferred for translating over fluent Japanese speakers who know sufficient English, as the syntax of the latter group tends to be stiff. Del Rey Manga's editor finds much of their talent through conventions.[19]

Culture

Anime and manga have also inspired many young people to learn about Japanese culture, and the anime fan community in fact encourages people to do so. In her dissertation entitled *Anime Fans and Learning Japanese Culture*, Annie Mannon found that for many young people, learning about Japan and understanding anime are closely linked.[2] In the past, there was disdain for fans who had not yet learned about Japanese culture, but as the number of newcomers and casual fans grow, this disdain is decreasing.[2] Increased contact with Japanese people as a result of fansubbing has encouraged inter-cultural interaction by promoting everyday communication between people in places such as internet forums, allowing people to learn more about Japanese culture.[2] Fans often learn

about Japanese honorifics from anime and manga. Companies such as Del Rey Manga and GoComi add explanatory notes describing honorifics and other words and concepts that do not translate well between languages.[13]

Technology and the Internet

Developments on the Internet have had profound effects on the anime fan community and the way in which anime is consumed. Additionally, fan interest in anime has inspired many developments in technology.[2] Roughly 68% of fans obtain anime through downloading from the Internet or through their friends, a much larger proportion than in any other medium.[2] As a result, fans have made some of the most sophisticated advances in peer-to-peer software in order to make searching for and downloading anime online faster.[2] VirtualDub, a video capture and processing utility, was first created for use on an anime film adaptation of *Sailor Moon*.[20] The desire to simulate all forms of media that anime and manga comes in has caused PyTom to create Ren'Py, an open-source software engine that allows for the creation of visual novels without the need for a programming background.[21]

Several online communities have been formed where fans can come together to share and interact. Sites that offer file sharing services are popular and influential where people can gain easy access to anime and manga. Fandom has also resulted in the creation of anime and manga fan communities on sites where people can share fan art, one of the most common ways for fans to express their love of anime.[21] These communities tend to do more than just share files. Like most forums on the internet, they discuss topics that they are interested in and want to know more about. These anime forums are becoming places for people to discuss the plot, characters, and styles of anime and manga.[22]

Sightseeing in Japan

Many anime fans dream of one day visiting Japan.[23] A large number of well-known travel agencies from Japan have begun offering anime tours.[24] In 2003, the company Pop Japan Travel was founded to help customers experience Japan's content industry (including anime, games, food, and fashion) by allowing them to visit studios and meet artists, among other activities.[25] Many different museums dedicated to the industry exist throughout Japan, such as the Suginami Animation Museum in Tokyo and the Tezuka Osamu Manga Museum in the Hyogo Prefecture. Other popular locations include places where people can enjoy anime-related activities, such as shopping for related merchandise or singing anime theme songs. Additionally, fans enjoy visiting real-life locations that serve as settings for some anime, and locations where live-action movies were filmed.[26] For example, the popularity of *Lucky Star* brought many of its fans to the real-life settings of the anime, beginning in April 2007.[27]

A popular location for anime fans to visit is Akihabara, located in Tokyo. Known as the Electric Town, it is a major shopping area where people can buy manga, anime, and other assorted otaku merchandise.[28] The Tokyo Anime Center is one of the most popular spots in Akihabara, where a diverse set of events take place, such as the display of new anime films, related exhibitions, talk shows featuring voice actors, and public recordings of radio programs.[26]

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External links

- Open Directory Project (http://www.dmoz.org/Arts/Animation/Anime/Fandom/)
- Aboxcafe (http://www.aboxcafe.com)

Anime club

An **anime club** is an organization that meets to discuss, show, and promote anime in a local community setting and can also focus on broadening Japanese cultural understanding.[1] Anime clubs are increasingly found at universities and high schools. Organizers may also utilize public meeting spaces such as a library[2] or a government center.[3] Many anime club attendees identify themselves as otaku. Although the core of anime club attendees are in their twenties, there are generally no age requirements. Adults in their fifties and sixties and teenagers also attend. [4]

Activities

Anime club meetings can occur on a weekly or monthly basis. In addition to viewing anime, clubs engage in other activities such as viewing anime music videos, reading manga, karaoke and cosplaying.[5] Many clubs host online forums to further foster community interaction, and feature a library to lend books and manga to members. Participants of an anime club often are also involved in volunteering and organization of local anime conventions.[6] [7]

Dependent on the scope of the club, activities can also have a broader range, to include playing of table top games such as Shogi, Go, and Mahjong. Outside activities include Saké tasting and visits to cultural events such as National Cherry Blossom Festival or a Kendo demonstration.

Anime Showings

Typically anime clubs exhibit shows in their original Japanese language track with English subtitles. Dependent upon policy of the club, anime fansubs or localized dubs can be shown.

Larger clubs can have multiple viewing rooms. Usually one room features localized anime and the other fansubs. The fansub room can also be known as the 'divx' room, named after the popular video codec.

Due to the long running and episodic nature of some anime, exhibition is scheduled in blocks with breaks. Often, a twenty six episode series will be screened over the period of several months.

There are also informal policies in some club circles regarding the total length of a viewed show. For example, Bleach and InuYasha run for nearly two-hundred episodes each. At this length, a club may be perpetually showing episodes, effectively depriving another show of that spot. Additionally, it may be difficult for new members of the club to follow or become interested in a storyline that has already progressed far.

Public Exhibition

When gathering in a public place to show licensed media, written permission from the domestic rights holder is required. This is known as Public Performance Rights or exhibition rights.[8] [9] In 2006, the Illinois State University Cinema Society was assessed $8,000 ($400 a screening) in fees by New Yorker Films for failure to get permission to screen films.

North American anime licensors, such as Funimation and Bandai Entertainment have established programs to help facilitate public screenings of their licensed content at anime clubs.[10] [11]

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List of anime conventions

This is a **list of** noteworthy **anime conventions**[1] from around the world, as distinct from comic book conventions, furry conventions, gaming conventions, horror conventions, multigenre conventions, and science fiction conventions. The list is divided up by location, and each convention includes in parentheses the dates during which it is typically held. Dates listed are approximate or traditional time periods for each convention.

North America

Canada

Alberta

- Animethon (in Edmonton in August)
- Otafest (in Calgary in May)

British Columbia

- Anime Evolution (in Greater Vancouver in August)
- Tsukino-Con (in Victoria in February)

Manitoba

- Ai-Kon (in Winnipeg in late July)

New Brunswick

- Animaritime (in Moncton, New Brunswick in March)

Ontario

- Anime North (in Toronto in May)
- Dotcon (in Toronto in November)
- Naru2u (in Ottawa in October/November)

Quebec

- Otakuthon (in Montreal in late July)
- G-Anime (in Gatineau in early February)

United States

Arranged by regional divisions used by the United States Census Bureau

Northeast

New England

Connecticut, New Hampshire, Maine, Massachusetts, Rhode Island, and Vermont

- Anime Boston (in Boston, Massachusetts in the spring)
- PortConMaine (in South Portland, Maine in the summer)

Middle Atlantic

New Jersey, New York, and Pennsylvania

- AnimeNEXT(formerly in Secaucus, New Jersey in June, now in Somerset, New Jersey in June)
- New York Anime Festival (in New York, New York in October)
- Tekkoshocon (in Pittsburgh, Pennsylvania in mid April)
- Zenkaikon (in King of Prussia, Pennsylvania in mid March)

Midwest

East North Central

Illinois, Indiana, Ohio, Michigan, and Wisconsin

- A&G Ohio (in Cincinnati, Ohio in March)
- Anime Central (in Rosemont, Illinois in May)
- Anime Crossroads (in Indianapolis, Indiana in the fall/winter)
- Anime Milwaukee (in Milwaukee, Wisconsin in February)
- Anime Punch! (in Columbus, Ohio in March/April)
- ColossalCon (in Sandusky, Ohio in June)
- Ikasucon (in Fort Wayne, Indiana in July)
- Kitsune Kon (in Appleton, Wisconsin in March)
- No Brand Con (in Eau Claire, Wisconsin in April/May)
- Ohayocon (in Columbus, Ohio in January)
- Shinboku-con (in Westlake, Ohio in April)
- Youmacon (in Detroit, Michigan during the first weekend of November)

West North Central

Iowa, Kansas, Minnesota, Missouri, Nebraska, North Dakota, and South Dakota

- Anime Detour (in Bloomington, Minnesota in April)
- Anime Festival Wichita (in Wichita, Kansas in July)
- Anime Iowa (in Coralville, Iowa in August)
- Anime NebrasKon (in Omaha, Nebraska in November)
- Naka-Kon (in Overland Park, Kansas in February)
- QC Anime-zing! (in Davenport, Iowa in June)
- Sogen Con (in Sioux Falls, South Dakota in August)

South

South Atlantic

Delaware, District of Columbia, Florida, Georgia, Maryland, North Carolina, South Carolina, Virginia, and West Virginia

- Animazement (in Raleigh, North Carolina on Memorial Day weekend)
- Anime Express (in Daytona Beach, Florida in March or April)
- Anime Festival Orlando (in Orlando, Florida in August)
- Anime Mid-Atlantic (in Chesapeake, Virginia in June)
- Anime South (in Destin, Florida in the winter)
- Anime USA (in Crystal City, Virginia in November)
- Anime Weekend Atlanta (in Atlanta, Georgia during late September)
- Aniwave (in Wilmington, North Carolina in October or November)

- Ichibancon (in the area of Charlotte, North Carolina in January)
- Katsucon (in Washington, D.C. in February)
- Metrocon (in Tampa, Florida in July)
- Nekocon (in Hampton, Virginia in November)
- Otakon (in Baltimore, Maryland in July/August)
- Tsubasacon (in Huntington, West Virginia in October)

East South Central

Alabama, Kentucky, Mississippi, and Tennessee

- Daigacon (in Cave City, Kentucky in March)
- Kami-Con (in Tuscaloosa, Alabama in late April)
- Middle Tennessee Anime Convention (in Nashville, Tennessee in late April)
- OMGcon (in Paducah, Kentucky in June)
- PersaCon (in Huntsville, Alabama in June)
- SugoiCon (in Fort Mitchell, Kentucky in October/November)

West South Central

Arkansas, Louisiana, Oklahoma, and Texas

- AnimeFest (in Dallas, Texas during Labor Day weekend)
- Ikkicon (in Austin, Texas)
- MechaCon (in New Orleans, Louisiana)
- Oni-con (in Houston, Texas in October)
- Project A-Kon (in Dallas, Texas during the weekend after Memorial Day)
- RealmsCon (in Corpus Christi, Texas during the first weekend in October)
- San Japan (in San Antonio, Texas)
- Ushicon (in Round Rock, Texas in February)

West

Mountain

Arizona, Colorado, Idaho, Montana, Nevada, New Mexico, Utah, and Wyoming

- Anime Banzai (in Salt Lake City, Utah in October)
- Anime Oasis (in Boise, Idaho in Late May)
- Anime St. George (in St. George, Utah in Late September)
- Anime Vegas (in Las Vegas, Nevada in September)
- Nan Desu Kan (in Denver, Colorado in mid September or early October)
- Saboten Con (in Phoenix, Arizona in October)

Pacific

Alaska, California, Hawaii, Oregon, and Washington

- Anime Expo (in Los Angeles, California on Independence Day weekend)
- FanimeCon (in San Jose, California on Memorial Day weekend)
- Kawaii Kon (in Honolulu, Hawaii in late April)
- Kumoricon (in Portland, Oregon on Labor Day weekend)
- Sac-Anime (in Sacramento, California twice a year in early January and late summer)
- Sakura-Con (in Seattle, Washington in late March/early April)
- Senshi-Con (in Anchorage, Alaska in late February)
- Yaoi-Con (in San Francisco, California)

South America

Brazil

- Anime Friends (in São Paulo during the month of July)

Europe

Czech Republic

- Animefest (in Brno in May yearly)

Finland

- Animecon (in Helsinki, Turku, Tampere or Jyväskylä in July or August; a subsidiary of the sci-fi convention Finncon)

France

- Japan Expo (in Paris in July)

Germany

- AnimagiC (since 2006 in Bonn, Beethovenhalle)
- Connichi (Kassel, every September)

Sweden

- Uppcon (in Uppsala during spring yearly. April 2010.)

United Kingdom

- AmeCon (in Keele in August yearly)
- D-Con (in Dundee in February/March yearly)
- Tomo-Dachi (in Derry in July/August yearly)

Asia-Pacific

Australia

- Animania (in Sydney in March and August, with smaller events also in Brisbane in May and September and Melbourne in April)
- Manifest (in Melbourne, in late August)
- SMASH! (in Sydney, in August)
- Wai-Con (in Perth, in January)

Hong Kong

- Comic World HK (in February and August)

Japan

- Jump Festa (in Chiba in mid December)
- Tokyo International Anime Fair (in Tokyo in late March)
- Comiket (in Tokyo in early/mid August and late December)
- Reitaisai (in Tokyo in March)

South Korea

- Comic World (in Seoul once a month, in Busan every two months)

Singapore

- Anime Festival Asia(in Singapore in November.)

Defunct and hiatus conventions

These are conventions that have at one time existed, but have either gone on hiatus for more than one year, or have finished operating entirely.

- Anime America (1993–1996)
- Anime East (1994–1995)
- AnimeCon (1991)
- AniZona (2005–2009)
- Aurora-Con (2006–2008)
- Big Apple Anime Fest (2001–2003)
- Chibicon (2007–2010)
- JACON (2000–2009)
- Kunicon (2004–2005)
- Shoujocon (2000–2003)

Notes

[1] A convention is presumed noteworthy if it has received significant coverage in reliable sources that are independent of the convention and satisfies the inclusion criteria for a stand-alone article.

References

External links

- AnimeCons.com (http://www.animecons.com/)

Brazilian ParaPara Dance Association

The ***B.P.P.D.A.*** (***Brazilian ParaPara Dance Association***) is the association that commands the parapara scene in Brazil. With representatives in two major cities in Brazil, (Rio de Janeiro and São Paulo), the BPPDA hosts events, participates in some Anime events, makes special performances, records DVDs by its two official groups (NRG-Y and SUPERPARA) and even supports a big parapara party called the ALPHA party.

Events by BPPDA

- Anime Friends 05
- Anime Friends 06
- VisualKK'
- Animania Review 4
- Animania Review 5
- Cariocanime 1
- Cariocanime 2
- Anime Rio
- Anime Fantasy
- J's Fest
- Anime Evolution
- Anime Dreams

Links

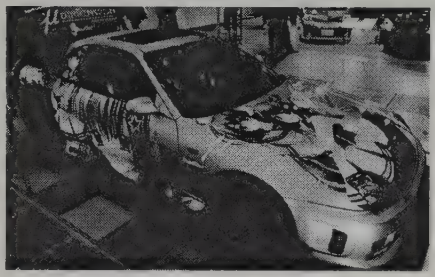
- BPPDA [1] Official Site
- BPPDA community [1] Official Site

References

[1] http://parapara.com.br

Itasha

Itasha (痛車), literally "painmobile", is a Japanese term for an otaku fad of individuals decorating the bodies of their cars with fictional characters of anime, manga, or video games (especially bishōjo game or eroge). These characters are predominately "cute" female. The decorations usually involve paint schemes and stickers. Automobiles are called Itasha, while similar motorcycles and bicycles are called **itansha** (痛単車) and **itachari** (痛チャリ), respectively.



A typical *itasha*, decorated the outside and the inside.

The cars are seen prominently in places such as Akihibara (Tokyo), Nipponbashi (Osaka), or Ōsu (Nagoya). Itasha also appears in customizable video games, such as Forza Motorsport 2.[1] Itasha have also participated in various real motorsport events.

Etymology

In 1980s, when Japan was at the zenith of its economic might, Tokyo's streets were a parade of luxury import cars. Among them, the 'itasha' - originally Japanese slang meaning an imported Italian car - was the most desired. However, in 1990s, the term 'itai' was adopted to describe intense, cultish otaku associated with serial killer Miyazaki Tsutomu.[2] Since then, *Itasha* (as the decorated vehicle) was derived from combining the Japanese words for *itai* (痛い, painful) and *sha* (車, vehicle). *Itai* here means "painful", which can be interpreted as "painfully embarrassing" or "painful for the wallet" due to the high costs involved. The name is also a pun for Italian cars (イタリア車 *Itaria-sha*), truncated in Japanese slang as *Itasha* (イタ車).[3]

History

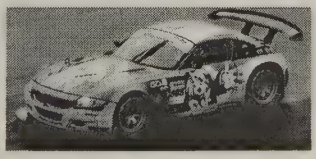
The decoration was started in 1980s with character plushies and stickers,[4] but only became a phenomenon in the 21st century, when otaku culture became relatively well known via the Internet. The earliest known report of the decoration vehicle in convention began in 2005-08, in Comic Market 68.[5]

Conventions

In 2007, the first Autosalone (あうとさろーね *Autosarōne*), an Itasha oriented convention, was held in Ariake, near the site of Comiket.

Involvement in motorsports

In recent years, the involvement of Itashas in real motorsport events has grown. Though most of them are amateur events, participation of Itashas in races are increasing, and they usually receive much media coverage. Some of the entries also having impressive result in their participation, including individual race wins or even overall champion titles[6].



An *itasha* with a Hatsune Miku decal competed in the 2008 Super GT season.

Participation of Itasha in Japan's professional motorsport event can be seen as early as 2007, when a Lancer Evolution VII featureing themes of Lucky Star and The Melancholy of Haruhi Suzumiya in Japan Dirt Trial. One year later, Studie GLAD Racing (a BMW tuning shop in Japan)'s Hatsune Miku-themed Z4 in the Super GT GT300 class marked itasha's debut in international event directly under FIA. Since then different itashas which belongs to various teams has entered various kind of motorsport event in Japan, like Super GT, Super Taikyu, Japan Rally Championship, and D1 Grand Prix. In some of the recent year's events, competitions between different itasha teams in a single race can also being seen as well.

International movement

Similarly decorated vehicles have been found in Taiwan,[7] Philippines,[8] Malaysia,[9] and The United States.[10]

Vehicles owned by character rights owner

ACID Co., Ltd. (âge games developer)'s executive director Hirohiko Yoshida was reported to own *Muv-Luv*-themed Lamborghini Gallardo,[11] Lancia Stratos,[12] BMW M5.[13] [14] The cars were unveiled in 2008 âgeXNitro+ in Akibahara UDX Gallery.[15]

An official *Macross Frontier*-themed Suzuki Wagon R was unveiled in *Macross Galaxy Tour Final*.[16] It was later redesigned for the *Macross Super-Dimensional Space Launch* Ceremony.[17]

Vehicles from automotive manufacturers

In 2009 Nagoya Auto Trend, Phantom of Inferno-themed Chevrolet Corvette, Melonbooks-themed MINI Cooper, Chaos;Head Noah-themed Toyota Estima were unveiled.[18]

Licensed model vehicles

Officially licensed itasha can be found both in static car models and movable car models.

In June 2008, Aoshima Bunka Kyozai launched "ITASHA" as one of their model cars product line,[19] Since then many of the model producers produced various Itashas on the car models. Fujimi, Kyosho, HPI and Tamiya also sold models with Itasha models.

Recently, combination between model and actual itasha are increasing. Where model based on the original itasha were made afterwards.

Derivative uses

The itasha decorative style has also been found on aircraft,[20] [21] [22] [23] computer cases,[24] and other products.[25]

In-vehicle electronics, such as navigation systems, were also reported to be customized with character voices.[26] In 2008-03-28, Maplus began to offer character voices for its Maplus Portable Navi 2 GPS, beginning with Shuuichi Ikeda (Char Aznable).[27]

Automotive consumables such as motor oil has also been customized. In 2009-6-20, T&E tuning shop began to sell scented semi-synthetic motor oil under Itayu brand,[28] with the first product being a Lucky*Star-themed motor oil, unveiled in 48th Shizuoka Hobby Show 2009.[29] [30]

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[14] Age Soft Chairman shows off Manga Lambo, M5 and Stratos (http://www.autoblog.com/2008/11/15/age-soft-chairman-shows-off-manga-lambo-m5-and-stratos/)

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[17] Macross Ero-Itasha Gets Yaoi Facelift (http://www.sankakucomplex.com/2009/02/26/macross-ero-itasha-gets-yaoi-facelift/)

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- Itasha Graphics (http://www.geibunsha.co.jp/mook/ita/), the Itasha oriented magazine by Geibunsha (Japanese)
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Magyar Anime Társaság

Magyar Anime Társaság (also known by its acronym, **MAT**), literally *Hungarian Anime Society* is a Hungarian non-profit organization. Its goal is to promote anime, manga, and other aspects of japanese culture to Hungarian society, and to dissolve negative preconceptions about anime and manga in the general public. MAT is the organizer of anime cons in Hungary, either by alone (in case of cons held at Budapest) or in cooperation with local anime clubs.

Foundation and membership

MAT was formed on July 6, 2003, at HungaroCon held at Salgótarján, with founding members coming from as many cities/villages as sixteen. Hiroshi Abe, the attaché of the Japanese Embassy was also present with his family.

MAT is a non-profit organization, its current seat is in Érd, and its functioning area includes the whole country.

Members are eligible for discount prices at selected anime-related shops whom with MAT have an agreement. The annual due for membership is 4000 forint.

Goals

MAT's main goal is to promote and popularize anime, manga and other aspects of Japanese culture (for example customs, modern music, and fashion) in Hungary, and to dissolve negative preconceptions about these topics. Other goals include legally helping Japan-related events wherever in the country, cooperation with other Japan-related groups and companies, and aiding the importion/licensing of anime and manga.

Events where MAT participated

2003

- July 4–6 - HungaroCon *(MAT's founding)*
- November 22–23 - Őszi Seregszemle

2004

- May 2 - Sci-fi Nap *(Sci-fi Day)*
- May 22–23 - Tavaszi Seregszemle
- September 19 - AnimeNap *(AnimeDay)*
- November 27 - Őszi Anime-party *(Autumn Anime-party)*

2005

- April 16 - Sakura Party
- May 8 - Átjáró Nap *(Passthrough Day)*
- July 16 - Szegedi Anime Con
- October 1 - Őszi Anime-party *(Autumn Anime-party)*

2006

- March 5 - 2. Magyar Képregényfesztivál *(2nd Hungarian Comic Festival)*
- May 14 - Átjáró Találkozások: Sakura Party *(Passthrough Meetings: Sakura Party)*
- July 15 - MiskolCon
- October 7 - Őszi AnimeCon *(Autumn AnimeCon)*

- October 28 - Anime day at Ferenc Hopp East-Asian Arts Museum

2007

- May 5–6 - SakuraCon
- July 14 - NyaCon - Nyári AnimeCon *(Summer AnimeCon)*
- October 6–7 - Őszi AnimeCon *(Autumn AnimeCon)*

2008

- SakuraCon
- Nyári AnimeCon *(Summer AnimeCon)*
- September 27–28 - Őszi AnimeCon *(Autumn AnimeCon)*

Manga cafe

A **manga café** (漫画喫茶, マンガ喫茶 *mangakissa*, "kissa" being short for "kissaten" which means café or cafeteria) is a kind of café in Japan where people can read manga. People pay for the time they stay in the café. Most manga cafés also offer internet access like internet cafés (ネットカフェ *netto kafe*) and vice versa, making the two terms mostly interchangeable in Japan. (One large chain, Popeye [1], uses the term "media cafe"). Additional services include video games, television, snack/beverage vending machine, and more. Like Japanese cafés in general, smoking is usually permitted.

For an hour's stay, the cost is generally about 400 yen, with most places requiring customers to pay this as a minimum even if leaving earlier. Some manga cafés offer a service where one can stay for the night.

Similarly, South Korea has a *Manhwabang* (만화방), where people read or borrow manwha or Korean-translated manga. More recently, the concept of manga cafes has also popped up in Europe.

Services

Search criteria at a search engine site ("National Net Café / Mangakisa Search Engine (beta)"[2]) offers a glimpse of services that may be offered at a mangakisa:

- **Seating**: reading seat, non-smoking seat, sofa, massage chair, party room, internet seat, pair seat, *zashiki* (tatami matted), reclining seat
- **PC**: disc burners, office software, color printers, photocopier, TV
- **Facilities**: movies/DVDs, shower room, darts, magazines, PC class, music CDs, nail salon, pool table, newspapers, CATV/CS broadcast, table tennis, slot machine, tanning bed, mahjong

Criticisms

Recently, there have been complaints from manga publishing/distribution companies that say manga cafés are unfair. Generally royalties are not paid for the reading of a book, and due to the nature of the business a single manga or graphic novel can be read by as many as 100 people. The profits go directly to the proprietors of the cafe rather than the manga distributors themselves. (Public libraries avoid this criticism because they do not take profits.) Cafés such as GeraGera are competing with companies such as Kinko's for quick e-mail and internet service.

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Moe sangyo

Moe sangyo (萌え産業) literally means "budding business," and refers to the current boom in entertainment industries relating to otaku- primarily anime, manga, and video games. The word "moe" literally means "budding" or "sprouting," but has come in otaku culture to refer to a crush, fetish, or infatuation with a specific character or subject, usually involving cute young girls or young boys. Moe can be used as an adjective, noun, or an exclamation, similar to "kawaii."

External links

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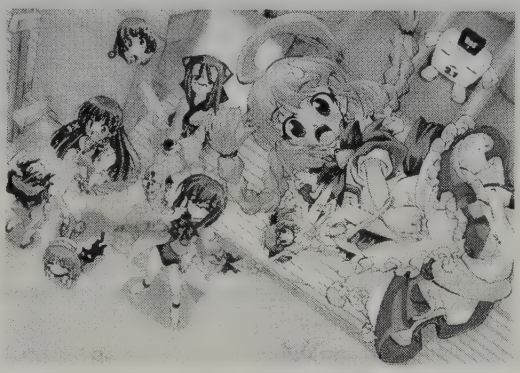
OS-tan

The **OS-tan** is an Internet phenomenon or meme that originated within the Japanese Futaba Channel. The OS-tan are the moe anthropomorphism/personification of several operating systems by various amateur Japanese artists. The OS-tan are typically depicted as women, with the OS-tan representative of Microsoft Windows operating systems usually depicted as sisters of varying ages.



A group of OS-tans. Background, left (clockwise): Windows 98SE (in box), Windows 95, Symantec Antivirus (male), Windows 2000 (in front), Windows Server 2003 (fish outfit, with cat), Windows 98 (unusual form), Windows XP (holding skirt). Background, right: Windows 3.1, DOS (not their "official" os-tan). Foreground: Windows CE (fairy), Windows ME (levitated by CE).

History

The concept of the OS-tan is reported to have begun as a personification of the common perception of Windows Me as unstable and prone to frequent crashes. Discussions on Futaba Channel likened this to the stereotype of a fickle, troublesome girl and as this personification expanded Me-tan was created and followed by the other characters. One of the early works to predominantly feature the OS-tan was an interactive Flash animation showing a possible intro to an imaginary anime show known as *Trouble Windows*.[1] A fansub of this was eventually created and is partly responsible for the spread of the OS-tan to English language imageboards.

The OS-tan are not an original concept and are predated by Toy's iMac Girl, who was featured on a series of desktops released between August 1998 and March 1999.

Commercial products

Ohzora Publishing produced one book based on OS-tan characters, titled *Trouble Windows OS-tan FanBook* (とらぶる・ういんどうず OSたんファンブック).[2] It includes illustrations by over 25 contributors.[3] It also includes 95-tan, ME-tan, XP-tan figures, titled OS Girl 95, OS Girl me, OS Girl XP respectively,[4] but include a molded space for 2k-tan (named OS Girl 2K).[5]

ME-tan, 2K-tan, XP-tan were designed by GUHICO of Stranger Workshop,[6] [7] while 95-tan was designed by Fujisaki Shiro from H.B.Company.[8]

Parthenon Production Limited,company had commercialized Pink Company's OS-tan products.[9]

MALINO from Deja Vu ArtWorks produced the Me Document and Shared Folder! trilogy, which were sold in digital format.[10]

Japanese version of Windows 7 Ultimate Edition (from DSP) includes the unofficial Nanami Madobe mascot. This inspired Microsoft Taiwan to launch an official mascot for Microsoft Silverlight, Hikaru. This was followed up by giving Hikaru 'sisters', Lei, Aoi, and Yu.

An Ubuntu-based comic titled *Ubunchu!* was serialized in *Kantan Ubuntu!* spinoff from Weekly ASCII magazine.[11] It was authored by Hiroshi Seo, with English version translated by Fumihito Yoshida, Hajime Mizuno, and Martin Owens.[12]

Tan suffix

The Japanese suffix *Tan* (たん) is a mispronunciation of *Chan* (ちゃん), an informal, intimate, and diminutive honorific suffix for a person used for friends, family, and pets.[13] In this case, the mispronunciation is used intentionally to achieve the contrived cute or charming effect that is commonly associated with its use by young children and is also sometimes added to the names of non-mascot characters. The personifications as a whole are commonly simply called mascots or mascot characters and as such the *Tan* suffix itself means nothing outside its role as an honorific and its implications of cuteness. Normal suffixes including *San*, *Chan*, and *Kun* are also used with OS-tan depending on the character and the speaker's preference or omitted entirely.

Examples

Windows 7

Akiba PC reported that the first 7777 copies of Japanese Windows 7 Ultimate DSP editions[14] include special wallpaper and sound sets for a character called Nanami Madobe (窓辺ななみ *Madobe Nanami*), voiced by Nana Mizuki. The character was designed by Wakaba.[15] The premium set includes a Windows 7 theme featuring 3 Nanami wallpapers, 19 event sound sets, CD with 5 extra Nanami sounds. Regular DSP edition includes a digest Windows 7 theme including a Nanami wallpaper, an event sound set; the preorder users can also download an extra Nanami wallpaper and 6 event sound sets. This makes it the first OS-tan marketed by the company producing the operating system. In addition, the character also got its own Twitter account.[16]

Windows Vista

Windows Vista's most distinguishing characteristic is usually her horn-shaped pigtails (some variants have up to four pigtails) and heterochromatic eyes. Silver or white hair appears to be the most frequent, although light blue and black are also seen. A common costume design was a white and red sailor fuku and stockings. Since the release of more details about Vista's interface, her look has changed slightly. A black maid's outfit is now emerging in popularity (which matches the new default Vista color scheme), as well as a circular Windows logo hair clip, identical to the new Start Menu button in Vista. There also seems to be a more finalized version who has a hair colour similar to that of Vista wallpapers, with a range from light blue, to yellow, to green. She also wears a type of long coat (which only covers her left and right sides) which are transparent to imitate that of the Aero glass effect.

Windows XP

XP-tan is a dark-haired girl with ribbons in her hair and an "XP" hair ornament typically worn on the left side. As Windows XP is criticized for bloating a system and being very pretty without being as useful, XP-tan is commonly depicted wearing very tight clothing with huge breasts. Additionally, as a reference to the memory usage of Windows XP, she is often seen eating or holding an empty rice bowl labeled "Memory". Some variants include a version for XP Home known as "Homeko" who has green hair which she wears in a short ponytail with two large XP-shaped hairclips that cover her ears, as well as a less common variation representing Windows XP Media Center Edition. The outfits worn by the two main variants are based on the loading lines at the Windows splash screen during startup.

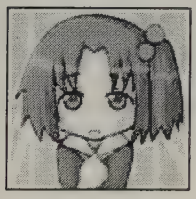
Windows 2000

Although a few variants exist, the most common operating system represented is Windows 2000 Professional. She is typically drawn as an intelligent, professional, reserved looking woman with short blue hair, glasses, and hair clips that resemble cat ears flanking a small white bonnet or ruffle, similar to a maid's bonnet, that shows the Windows logo. Her outfit resembles a swimsuit suggesting the Windows logo colors worn with long blue coat, alluding to the popular opinion that Windows 2000 is the most stable and dependable of the Windows operating systems. Due to the greater stability of Win2K compared with WinME, which was released near 2000, 2K-tan is often described as the guardian of ME-tan. The particular shade of blue used in most drawings is similar to the default Windows 2000 desktop color.

Windows ME

The design of ME-tan, the personification of Windows Me, is very much in line with the Japanese concept of kawaii or cuteness. Her design has changed little from the artist's original designs and is depicted with green hair in long pigtails wearing a maid outfit with a ! badge on the front reminiscent of the Windows yellow error icon. While she is considered to be a hard worker, webcomics often depict her failing at anything she tries to do, often literally crashing and irritating her sisters. Additionally, when she is not frozen or out of control, she tends to do things showing a lack of common sense or knowledge, such as putting a soda can into a microwave oven or defending herself by swinging a Welsh onion (This is a pun; a firewall program called "NEGiES" is pronounced like "Negi"(green onion) in Japanese.)

Windows 98 and 98SE



While many variations exist the most common depiction of the Windows 98 operating systems is a pair of young girls. The OS-tan representative of the original release of Windows 98 is shown in a white and blue uniform that includes the Windows logo as part of a neck tie, navy blue hair, and a "98" hair clip. The Windows 98 Second Edition OS-tan is similar in appearance, but wears a green sailor school uniform with the letters "SE" on the front. Two early representations that are also seen are a pair of stick-limbed Pocky boxes with a face and version number drawn in crayon. This is a reference to Vulcan 300, a character from the Zatch Bell! anime series. These early representations are still used as a mecha piloted by the girls, dolls carried by the girls, or sometimes even as hiding places for them.

Windows 95

As 95 is considered to be the oldest of the modern 32-bit Windows operating systems, it is usually represented as a traditional lady from the early modern era of Japan. She is typically depicted as a gentle-looking brown haired woman in a kimono, with a hair ribbon showing the four Windows colors. Her outfit is a traditional kimono and a hakama of Japan and she wears thick sandals, or geta, on her feet. These were a woman college student's typical clothes as seen in the earliest period during the course of the modernization in Japan (from the Meiji period to the Taishō period) and is a reference to the modernization of Windows in comparison to the modernization of Japan. Additionally, the pattern of her kimono is based on the file "hana256.bmp", which was used as a desktop wallpaper pattern in the Japanese version of Windows. She is typically depicted as engaged in drinking tea, serving meals or doing other housework. One recurring theme in stories is her unfamiliarity with newer, post Win-95 technologies, such as USB devices (even though the OSR 2.x supported it) and broadband internet connections. She is also

occasionally depicted wielding a katana in an aggressive manner, symbolizing that it was with her generation of operating systems that Microsoft finally achieved full dominance of the personal computer market.

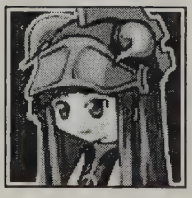
Windows 3.1

Windows 3.1 is a short girl with long silver hair, a long light purple dress, and a large purple bow on her head. She is often seen carrying a small, black cat on her head as well. She acts as a servant, or a maid of some sort, who serves and tends to DOS-tan. This is a reference to the mistaken belief that Windows 3.1 is not a full operating system, but rather just a GUI for MS-DOS.

Mac OS X

The Mac OS X girl is often portrayed as a catgirl, following with the Apple "wild cat" naming tradition. (Every Mac OS X release has a codename like "Jaguar", "Panther", "Tiger", "Leopard", "Snow Leopard" and so on.) Otherwise, she is shown as an older variation of the Mac OS 9 girl, wearing a platinum white coat and a wireless AirPort device fashioned as a hat. She is occasionally shown holding a publication of some sort, as Macs are often used for desktop publishing.

Linux



Originally seen as a bearded penguin (a reference to Tux, the penguin mascot of the Linux kernel), the more friendly image of a girl with helmet and flippers was chosen as a human alternative. Her helmet usually has horns on it, likely a reference to the GNU software which comprises the common system programs present in nearly all Linux distributions. The "gear teeth" on the helmet are a reference to KDE, a common desktop environment used with GNU/Linux. The foot symbol on her shirt is a reference to GNOME, another common desktop environment. She is often seen with a spear that has flags attached representing the GRUB, LILO and GCC tools for Linux.

American-Tan

The Americanized versions, called XP-USA, Me-USA, 2K-USA, were published in the Ohzora's FanBook as "TROUBLEWINDOWS in USA", by Saint Muscle.[17] A color version in 16 volumes was published by Pink Company as "Troubled Windows IN USA".[18]

Supporting Characters

Because of heavy associations between operating systems and their supporting programs, such as anti-virus clients and web browsers, many supporting characters are created to personify the idiosyncrasies of these applications. Among popular examples are:

- Dr. Norton
- Miss McAfee
- Firefox-tan
- DOS-tan
- Opera-tan
- Chromium-Tan

Recognition

Wired News rated OS-Tan as one of the 'Lamest Technology Mascots Ever'.[19]

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[4] Trouble Windows OS-tan fan book (http://geza.fc2web.com/os-tan.htm)
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[8] OS-tan figure production diary 1 (http://pinkco.net/neta/2daiarl_1_index.html)
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[17] TROUBLEWINDOWS in USA vol.2 translation (http://ostan-collections.net/imeeji/displayimage.php?album=35&pos=115)
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[19] "Lamest Technology Mascots Ever" (http://www.wired.com/culture/design/multimedia/2007/04/gallery_mascots?slide=10). Wired News. April 25, 2007. .

External links

- OS-Tan Collections Wiki (http://ostan-collections.net/wiki/Main_Page)
- The OS-tan video (http://www.youtube.com/watch?v=jYlBuAvSzXk)

Plamo

Plamo (プラモ *puramo*) refers to the hobby of plastic modeling, and to the products of this hobby. In the West, the term is most often used in reference to fantasy, anime, or manga-related objects and characters, as this type of modelling has had a proportionately larger contingency in Japan than in the US. However, in Japan "puramo" refers to any and all hobby modeling done in plastic, including military modelling, construction from pre-molded kits, "kit-bashing," Scratch building, and to pre-assembled, fully-finished models acquired for decoration or collection.

External links

- Pla-mo Museum [1]

References

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Saimoe

Moe (萌え, pronounced Japanese pronunciation: [moe]) is a Japanese slang word. It means "a rarefied pseudo-love for certain fictional characters (in anime, manga, and the like) and their related embodiments."[1] Patrick W. Galbraith[2] notes that it is a pun derived from a Japanese word that literally means "budding," as with a plant that is about to flower, and thus it can also be used to mean "budding" as with a preadolescent girl.[3] Since the word is also a homonym for "burning" pronounced *moe* (燃え), there is also speculation that the word stems from the burning passion felt for the characters.[4] The word has come to be used to mean one particular kind of "adorable", one specific type of "cute", mainly as applied to fictional characters.

The word is occasionally spelled ***Moé***, and was originally related to a strong interest in a particular type or style of character in video games, anime or manga. *"Moe!"* is also used within anime fandom as an interjection. Girls who are moe are called *moekko* (萌え子) from the honorific "子" meaning "child."[5]

Moe girl made by
キャラクター なんとか機
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According to Hiroki Azuma, as Rei Ayanami became a more prominent character among fans, she "changed the rules" governing what people regarded as moe-inspiring. The industry has since created many characters which share her traits of pale skin, blue hair and a "quiet personality".[10]

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The archetype moe character is used in some anime and manga, such as Miyuki Takara of *Lucky Star*.[13] The term *moe* is often also used to describe either a character who is, or a form of media containing, *moekko*, therefore *Lucky Star* is a moe-anime for example.[14]

Moe characteristics

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- large head[15]
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- bangs over eyes[15]
- neotenized face[15]
- anime antenna hair called *ahoge* (アホ毛)[15] [16]

Commercial application

With **moe anthropomorphism**, moe characteristics are applied to give human elements to non-human objects. The Gradius video game series features a spaceship in the name of Vic Viper. For a spin-off game, moe is applied to Vic Viper to create Otomedius.[17] Moe characters have expanded within the Japanese media market. In 2004, the market for moe media such as printed media, video, and games was worth 88 billion yen. This is roughly one-third of the estimated 290 billion yen otaku market in Japan.[18]

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International Saimoe League

The International Saimoe League, also known as ISML, is a worldwide online popularity moe contest.

Criticism

There are various interpretations of what *moe* is today and yesterday. Joseph L. Dela Pena argues that *moe* is a pure, protective feeling towards a female character, without the sexualization of lolicon also known as *loli*.[23] Jason Thompson of *Otaku USA* regards *moe* when applied to young female characters or people as being an offshoot of the lolicon phenomenon and the role of cuteness in Japanese culture.[24] Scott Von Schilling sees *moe* in this sense as being indicative of men in their thirties "longing for fatherhood".[25]

In response to the growing otaku fetishization of cute female characters in anime and manga, Japanese animator and self-avowed feminist Hayao Miyazaki has stated:

> It's difficult. They immediately become the subjects of lolicon fetishism. In a sense, if we want to depict someone who is affirmative to us, we have no choice but to make them as lovely as possible. But now, there are too many people who shamelessly depict [such heroines] as if they just want [such girls] as pets, and things are escalating more and more.[26]

Enomoto Nariko, a yaoi author and manga critic says that "male fans cannot experience *moe* until they have fixed their own position". Tamaki Saitō explains that a male fan's "position" is his position as a subject, which the male fan must establish before he can desire an object. In this view, moe characters are agents of the male fan's desire. Enomoto Nariko compares male fans to *fujoshi*, who she says are primarily attracted to phases of a relationship, for example the point at which a friendly relationship becomes romantic.[27]

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External links

- Towards a Cartography of Japanese Anime: Anno Hideaki's >>Evangelion<< (http://www.nettime.org/Lists-Archives/nettime-l-9802/msg00101.html) - Through an interview with Hiroki Azuma dealing with *Evangelion* the article sheds light on the origins of the Moe phenomenon
- Superflat Cultural Critic Hiroki Azuma Describes Otaku Aesthetics (http://www.hirokiazuma.com/en/texts/superflat_en1.html)
- Mondo Japan 2004: New language from OTAKU world "MOE" (http://japattack.com/main/?q=node/108)
- New York Times article on Moe phenomenon (http://www.nytimes.com/2009/07/26/magazine/26FOB-2DLove-t.html)

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There are various interpretations of what *moe* is today and yesterday. Joseph L. Dela Pena argues that *moe* is a pure, protective feeling towards a female character, without the sexualization of lolicon also known as *loli*.[23] Jason Thompson of *Otaku USA* regards *moe* when applied to young female characters or people as being an offshoot of the lolicon phenomenon and the role of cuteness in Japanese culture.[24] Scott Von Schilling sees *moe* in this sense as being indicative of men in their thirties "longing for fatherhood".[25]

In response to the growing otaku fetishization of cute female characters in anime and manga, Japanese animator and self-avowed feminist Hayao Miyazaki has stated:

> It's difficult. They immediately become the subjects of lolicon fetishism. In a sense, if we want to depict someone who is affirmative to us, we have no choice but to make them as lovely as possible. But now, there are too many people who shamelessly depict [such heroines] as if they just want [such girls] as pets, and things are escalating more and more.[26]

Enomoto Nariko, a yaoi author and manga critic says that "male fans cannot experience *moe* until they have fixed their own position". Tamaki Saitō explains that a male fan's "position" is his position as a subject, which the male fan must establish before he can desire an object. In this view, moe characters are agents of the male fan's desire. Enomoto Nariko compares male fans to *fujoshi*, who she says are primarily attracted to phases of a relationship, for example the point at which a friendly relationship becomes romantic.[27]

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External links

- Towards a Cartography of Japanese Anime: Anno Hideaki's >>Evangelion<< (http://www.nettime.org/Lists-Archives/nettime-l-9802/msg00101.html) - Through an interview with Hiroki Azuma dealing with *Evangelion* the article sheds light on the origins of the Moe phenomenon
- Superflat Cultural Critic Hiroki Azuma Describes Otaku Aesthetics (http://www.hirokiazuma.com/en/texts/superflat_en1.html)
- Mondo Japan 2004: New language from OTAKU world "MOE" (http://japattack.com/main/?q=node/108)
- New York Times article on Moe phenomenon (http://www.nytimes.com/2009/07/26/magazine/26FOB-2DLove-t.html)

Piano Squall

Piano Squall (born March 8, 1983) is the stage name of Michael Gluck, a concert pianist who performs music from video games and anime to fundraise for charity.

Background

Michael Gluck was born in Hollywood, Florida. At the age of nine, he became fascinated with the music of Nobuo Uematsu—a Japanese composer who wrote the soundtrack to the popular Final Fantasy video game series. Gluck was so inspired by the music of Final Fantasy that he decided to study piano so that he could learn to play it. Because the availability of sheet music for video game soundtracks was extremely limited at the time, Gluck quickly developed the ability to translate what he was hearing in the game onto the piano by ear. Over the years, he continued to write down his arrangements and ultimately created an extensive music library from a wide variety of video games and anime.

Career

In 2003, Gluck gave his first public concert at Anime USA in Arlington, Virginia. As of 2008, Gluck had been a musical guest at more than thirty anime conventions, including Sakura-Con 06 and 07, A-Kon 06, and Otakon 05, where he performed for an audience of three thousand people. He continues to tour at conventions throughout North America. In 2007, Gluck released his debut charity album, entitled GAME.[1] For creating GAME, Gluck was presented with a Special Recognition Award by video game composer Tommy Tallarico and the Game Audio Network Guild at the 2008 Game Developers Conference in San Francisco, California. In 2008, Gluck was employed by videogame publisher EA to create an orchestral arrangement of the Ultima Online main theme, which was featured in the official trailer entitled "Fall of Magincia". On his performance website, Gluck provides the sheet music of his original arrangements for free download.

Charitable Work

On May 22, 2006, Michael's grandmother, Betty Schifter, died after a forty year battle with multiple sclerosis. Devastated by the news, Michael focused his efforts on fighting the disease by donating all revenue from concerts and a portion of all revenue from merchandise sales to the National Multiple Sclerosis Society. He has also held Benefit Concerts that have raised money for a wide variety of charities, including Baltimore Reads, The Matthew Foster Foundation, The Maryland Food Bank, and Tsunami Relief.

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External links

- *Michael "Piano Squall" Gluck's Official Website* (http://www.michaelgluck.com/)

Yaoi fandom

Yaoi fandom refers to readers of **yaoi** (also called *Boys' Love*, *BL*), a genre of male-male romance narratives aimed at a female audience, and more specifically those who participate in communal activities organized around yaoi, such as attending conventions, maintaining or posting to fansites, creating fanfiction or fanart, etc. Most fans are teenage girls or young women. In the mid-1990s, estimates of the size of the Japanese yaoi fandom were at 100,000-500,000 people, but in 2008, despite increased knowledge of the genre among the general public, readership remains limited. In Japan, female fans are called *fujoshi*, a pun which denotes their way of seeing homosexual relationships in media as being "rotten". English-language fan translations of *From Eroica with Love* circulated through the slash fiction community in the 1980s, forging a link between slash fiction fandom and yaoi fandom.

Two cosplayers strike a pose as the Kingdom Hearts characters (from left to right) Roxas and Sora, at Yaoi-Con 2008. 85% of Yaoi-Con members are female.[1]

Yaoi fans have been characters in manga aimed at both female otaku[2] and larger audiences (such as the seinen manga *Fujoshi Rumi*), and in a TV series.[3] At least one butler cafe has opened with a schoolboy theme in order to appeal to the Boy's Love aesthetic.[4] In one study on visual kei, 37% of Japanese respondents reported having "yaoi or sexual fantasies" about the visual kei stars.[5]

Demographics

Most yaoi fans are either teenage girls or young women. The female readership in Thailand is estimated at 80%,[6] and the membership of Yaoi-Con, a yaoi convention in San Francisco, is 85% female.[1] It is usually assumed that all female fans are heterosexual, but in Japan there is a presence of lesbian manga authors[7] and lesbian, bisexual or questioning female readers.[8] Recent online surveys of English-speaking readers of yaoi indicate that 50-60% of female readers self-identify as heterosexual.[9] [10] It has been suggested that Western fans may be more diverse in their sexual orientation than Japanese fans and that Western fans are "more likely to link" BL ("Boy's Love") to supporting gay rights.[10]

Although the genre is marketed at women and girls, gay,[9] [11] bisexual[9] [12] and straight males[11] [13] [14] also form part of the readership. In one library-based survey of U.S. yaoi fans, about one quarter of respondents were male;[15] online surveys of Anglophone readers place this percentage at about 10%.[9] [10] Lunsing suggests that younger Japanese gay men who are offended by gay men's magazines' "pornographic" content may prefer to read yaoi instead.[16] That is not to say that the majority of homosexual men are fans of the genre, as some are put off by the feminine art style or unrealistic depictions of homosexual life and instead seek "Gei comi" (Gay comics), manga written by and for homosexual men,[7] as gei comi is perceived to be more realistic.[17] Lunsing notes that some of the narrative annoyances that homosexual men express about yaoi manga, such as rape, misogyny, and an absence of a Western-style gay identity, are also present in gei comi.[7] Some male mangaka have produced yaoi works, using

their successes in yaoi to then go on to publish gei comi.[7]

Authors of BL present themselves as "fellow fans" by using dust jacket notes and postscripts to chat to the readers "as if they were her girlfriends" and talk about the creative process in making the manga, and what she discovered she liked about the story she wrote.[18]

Numbers

In the mid-1990s, estimates of the size of the Japanese yaoi fandom were at 100,000-500,000 people;[7] at around that time, the long-running yaoi anthology *June* had a circulation of between 80,000 and 100,000, twice the circulation of the "best-selling" gay lifestyle magazine *Badi*.[19] Most Western yaoi fansites "appeared some years later than pages and lists devoted to mainstream anime and manga". As of 1995, they "revolved around the most famous series", such as *Ai no Kusabi* and *Zetsuai 1989*; and by the late 1990s, English-speaking websites mentioning yaoi "reached the hundreds".[20] As of 2003, on Japanese-language internet sites, there were roughly equal proportions of sites dedicated to yaoi as there were sites by and for gay men about homosexuality.[21] On 16 November 2003 there were 770,000 yaoi websites.[22] As of April 2005, a search for non-Japanese sites resulted in 785,000 English, 49,000 Spanish, 22,400 Korean, 11,900 Italian and 6,900 Chinese sites.[23] In January 2007, there were approximately five million hits for 'yaoi'.[24] Hisako Miyoshi, the Vice Editor-in-Chief for Libre Publishing's manga division, said in a 2008 interview that although Boys Love is more well known to the general public, the numbers of readers remains limited, which she attributes to the codified nature of the genre.[25]

Fan preferences

Thorn noted that fans tend to prefer BL to non-BL shōjo manga,[26] and Suzuki noted a preference for BL over other forms of pornography, for example heterosexual love stories in ladies' comics.[27] Deborah Shamoon said that "the borders between yaoi, shōjo manga and ladies' comics are quite permeable", suggesting that fans of BL probably enjoyed both homosexual and heterosexual tales.[28] Kazuma Kodaka, in an interview with *Giant Robot* suggested that the Japanese yaoi fandom includes married women who had been her fans since they were in college.[29] Dru Pagliassotti's survey indicates that loyalty to an author is a common factor in readers' purchase decisions.[10] Yōka Nitta has noted a split in what her readers want - her younger readers prefer seeing explicit material, and her older readers prefer seeing romance.[30] There is a perception that the English-speaking yaoi fandom is demanding increasingly explicit content,[31] but that this poses problems for retailers.[32] In 2004, ICv2 noted that fans seemed to prefer buying yaoi online.[33] Andrea Wood suggests that due to restrictions placed on the sale of yaoi, many Western teenage fans seek more explicit titles via scanlations.[34] Dru Pagliassotti notes that the majority of respondents to her survey say that they first encountered BL online, which she links to half of her respondents reporting that they get most of their BL from scanlations.[10] In 2003, there were at least five BL scanlation groups.[35] Japanese fan practices in the mid to late 2000s included the concept of the feeling of *moe*, which was typically used by male otaku about young female characters prior to this.[36]

Shihomi Sakakibara (1998) argued that yaoi fans, including himself, were homosexually oriented female-to-male transsexuals.[37] Akiko Mizoguchi believes there is a "shikou" (translated as taste or orientation), both towards BL/yaoi as a whole, and towards particular patterns within the genre, such as a "feisty bottom (yancha uke)" character type. Her study shows that fans believe that in order to be a "serious" fan, one should know their own preferences, and "consider themselves a sort of sexual minority". She argues that the exchange of sexual fantasies between the predominantly female yaoi fandom can be interpreted that although the participants may be heterosexual in real life, they can also and compatibly be considered "virtual lesbians".[18]

Fujoshi

Fujoshi (腐女子, lit. "rotten girl") is a pejorative Japanese term for female fans of manga and novels that feature romantic relationships between men. Fujoshi enjoy imagining what it would be like if male characters from manga and anime, and occasionally real-life male performers as well, loved each other. The label encompasses fans of the boys love genre itself, as well as the related manga, anime, and video game properties that have appeared as the market for such works has developed. The term "fujoshi" is a homophonous pun on *fujoshi* (婦女子), a term for respectable women, created by replacing the character 婦 (pronounced *fu*), meaning married woman or lady, with the character 腐 (also pronounced *fu*), meaning fermented or rotten. The name was coined by mass media, but was reclaimed by yaoi fans.[18] Fans self-deprecatingly refer to their way of thinking, which perceives homosexual relationships between male characters in stories that do not include homosexual themes, as being "rotten". "Fujoshi" carries a connotation of being a "fallen woman".[38]

Older fujoshi use various terms to refer to themselves, including as *kifujin* (貴腐人, "noble rotten woman"), a pun on a homophonous word meaning "fine lady", and *ochōfujin* (汚超腐人), which sounds similar to a phrase meaning "Madame Butterfly", possibly taken from a character nicknamed *Ochōfujin* (お蝶夫人) in the 1972 manga series *Ace o Nerae!* by Sumika Yamamoto.[39] These labels were coined in the same self-deprecating spirit as *fujoshi*.

According to a 2005 issue of *Eureka*, in recent times *fujoshi* can refer to female otaku in general, although it cautions that not all yaoi fans are otaku, as there are some more casual readers.[40] As *fujoshi* is the best-known term, it is often used by the Japanese media and by people outside of the otaku subculture to refer to female otaku as a group, regardless of whether they are fans of BL. This usage may be considered offensive by female otaku who are not fans of BL.[39]

Men who, like fujoshi, enjoy imagining relationships between characters in fictional works when that relationship is not part of the author's intent may be called *fudanshi* (腐男子, "rotten man") or *fukei* (腐兄, "rotten older brother"), both of which are puns of similar construction to *fujoshi*.[41] Be warned that *fudanshi* and *fukei* are not necessarily fans of BL, although the terms are most often used in that sense -- and, if a fanboy himself claims to be a *fudanshi* or *fukei*, it's almost certainly the case.

Yaoi and slash

Besides commercially-published original material, Japanese yaoi also encompasses fan-made doujinshi, fanart, computer games, etc.; a large percentage of the doujinshi offered at Comiket are yaoi stories based on popular anime and manga series.[42] This may be seen as a parallel development to slash fiction in the West. Although shojo manga stories featuring romances between boys or young men were commercially published in Japan from the mid-1970s, and soon became a genre in their own right, the spread of yaoi though the Western fan community is generally linked to the pre-existing Western slash fiction community. In the mid-1980s, fan translations of the shojo manga series *From Eroica with Love* began to circulate through the slash community via amateur press associations,[42] [43] creating a "tenuous link" between slash and yaoi.[44] Although the English-speaking online yaoi fandom is observed to increasingly overlap with online slash fandom,[45] slash fiction has portrayed adult males, whereas yaoi follows the aesthetic of the beautiful boy, often highlighting their youth. Mark McLelland describes this aesthetic as having become problematic in recent Western society.[23] Yaoi fans tend to be younger than slash fans, and so are less shocked about depictions of underage sexuality.[19] Jessica Bauwens-Sugimoto detects a tendency in both yaoi and slash fandoms to disparage the others' heteronormativity, potential for subversiveness or even the potential for enjoyment.[46]

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Further reading

- fujyoshi.jp (http://fujyoshi.jp/) - Includes a glossary of fujoshi-specific terminology.
- Simona's BL Lab @ Akibanana.com (http://www.akibanana.com/?q=node/1497) - Special, unique, interesting Boys Love authors by a manga expert.
- Simona's BL for Dummies Crash Course (http://www.akibanana.com/?q=node/1303)
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Anime O-Tekku

Venue	Georgia Tech Campus
Location	Atlanta, Georgia
Country	United States
Official website	[1]

Anime O-Tekku has been Georgia Tech's anime club since 1995. A group of fans put together a student organization that provided a venue in which to watch anime from Japan once a month for a period of time (about 4 to 10 hours).[2] The club grew through a huge mailing list, word-of-mouth, and Georgia Tech community support. Anime O-Tekku is now one of the oldest still-surviving anime clubs in the state, and welcomes new members from Georgia Tech and the surrounding community. The club features an anime library and FTP server for members.[3] The official motto of the club is "Because there's always time to study later."[2]

The first anime shown at an Anime O-Tekku event was Urusei Yatsura.

Events

Regular

- *Bi-monthly Meetings* - Anime O-Tekku holds meetings approximately twice a month, featuring the latest Japanese anime that is airing in Japan.[2] Meetings are held on Saturdays from noon to 5pm. All meetings are free to attend for anyone in the community. Pizza is served at the meetings, paid members receive a set number of slices for free, there is a fee for non-members who would like to partake in the refreshments. Meetings have random giveaways and raffles on some occasions.[4] [5]
- *Showings* - The club also provides free showings of US-licensed anime in the Student Center Theater on some Wednesday nights at 6:30pm.[2] All material shown is displayed with permissions from the US licensing companies. Showings also feature random giveaways and anime trivia.[6]

Annual

- Momocon - Anime O-Tekku and its members are the driving force behind the annual anime/gaming/comic convention, MomoCon. MomoCon, like most Anime O-Tekku events, is free of charge to attend and club members usually comprise a large percentage of the staff.[7] [8] [9]
- Anime Fest - To celebrate the spirit of free anime, Anime O-Tekku puts on Anime Fest, a week-long celebration that features 4-hour anime showings every night. Previous Anime Fest events usually occur in mid-April at the Student Center Theater at Georgia Tech and have featured raffles, popcorn, anime trivia, and other events.
- Christmas Special - Every year Anime O-Tekku changes the format of the last meeting in the Fall (usually occurring around Dead Week) to feature a presentation of the "Christmas special". Details about the special are not to be shared with people who have not seen the special.[3]

Other

- Georgia Tech Riki-Oh Night 2004 - Anime O-Tekku provided staff and planning aid to the annual cult movie festival and Super Smash Brothers Melee tournament, Riki-Oh Night.[10]
- Tournaments - The club has and will host different types of video game tournaments, some for paid members only, and some open to the public. Previous events included Halo 2 and Super Smash Brothers Melee.
- Anime Movies - Anime O-Tekku regularly works with Georgia Tech's Student Center Programs Council to bring anime movies to the Atlanta area. Previous screenings include Howl's Moving Castle, Spirited Away, and Cowboy Bebop: Knocking on Heaven's Door.
- Conventions - Many Anime O-Tekku members serve as staffers and presenters for local conventions, including DragonCon and Anime Weekend Atlanta.
- MomoCon was the second convention that Anime O-Tekku helped organize, the first being TechwoodCon [11] in 2004.[7]

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[11] http://www.techwoodcon.com

External links

- Anime O-Tekku official site (http://cyberbuzz.gatech.edu/anime)
- MomoCon official site (http://www.momocon.com/)

Animexx

Animexx is a German voluntary association (Eingetragener Verein) for promotion of Japanese popular culture, in particular anime and manga. It was founded on 30 January 2000 in Munich [1] when two other groups, 1. Sailor-Moon-Online-Fanclub and Animangai, merged. On 5 May 2008 Animexx became a member of Verband Deutsch-Japanischer Gesellschaften, a group of organizations and people interested the relations between Japan and Germany.[2]

As of February 2010, the site claims to have over 126,000 members[3] . Its site includes discussion forums, fanart galleries, and areas for publishing fanfiction and doujinshis. In association with Egmont Manga & Anime, and online magazine *AnimePro*, they republish some doujinshi in anthologies. According to German magazine *Spiegel Online*, it is *the largest web portal for Manga Artists in Germany*.[4]

There are over 10,000 dojinshi available on the site, which are quality controlled and checked for "legal acceptibility". Real-person slash is not permitted, and there is a "complete ban" on shotacon and lolicon. Schwarzer Turm, a small publisher that specialises in publishing German work, uses Animexx to find new artists to publish, and they publish manga anthologies together.[5]

In May 2002, the group also began organizing the Connichi fan convention, as well four other smaller conventions: Hanami in Ludwigshafen, YukiCon in Zuffenhausen, J-Con in Merzig and Animuc in Fürstenfeldbruck.

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External links

- Official website (http://http://animexx.de/) (German)
- Official English website (http://animexx.com/)

Tokyo Anime Center

The **Tokyo Anime Center** is a permanent facility that has been created, to market anime to residents of Japan, as well as Western visitors. The facility will host regular events, live radio interviews with creators and voice actors, and merchandising fairs. It includes the AKIBA3DTheater. It dubs itself as "The definitive "spot" for anime entertainment!"

It is located on the fourth floor of the Akihabara UDX building, near JR Akihabara Station.

In 2007 many promotional displays for upcoming Evangelion movie were set up inside the Tokyo Anime Center including life size cardboard stand-ups of Rei Ayanami and interactive demos.

More permanent sections of the center contain merchandise from popular anime series, such as mugs, key chains, promotional fliers, mouse pads, etc.

External links

- Tokyo Anime Center [1]

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[1] http://www.animecenter.jp/eng/index.html

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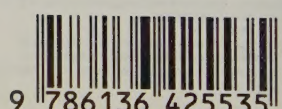

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